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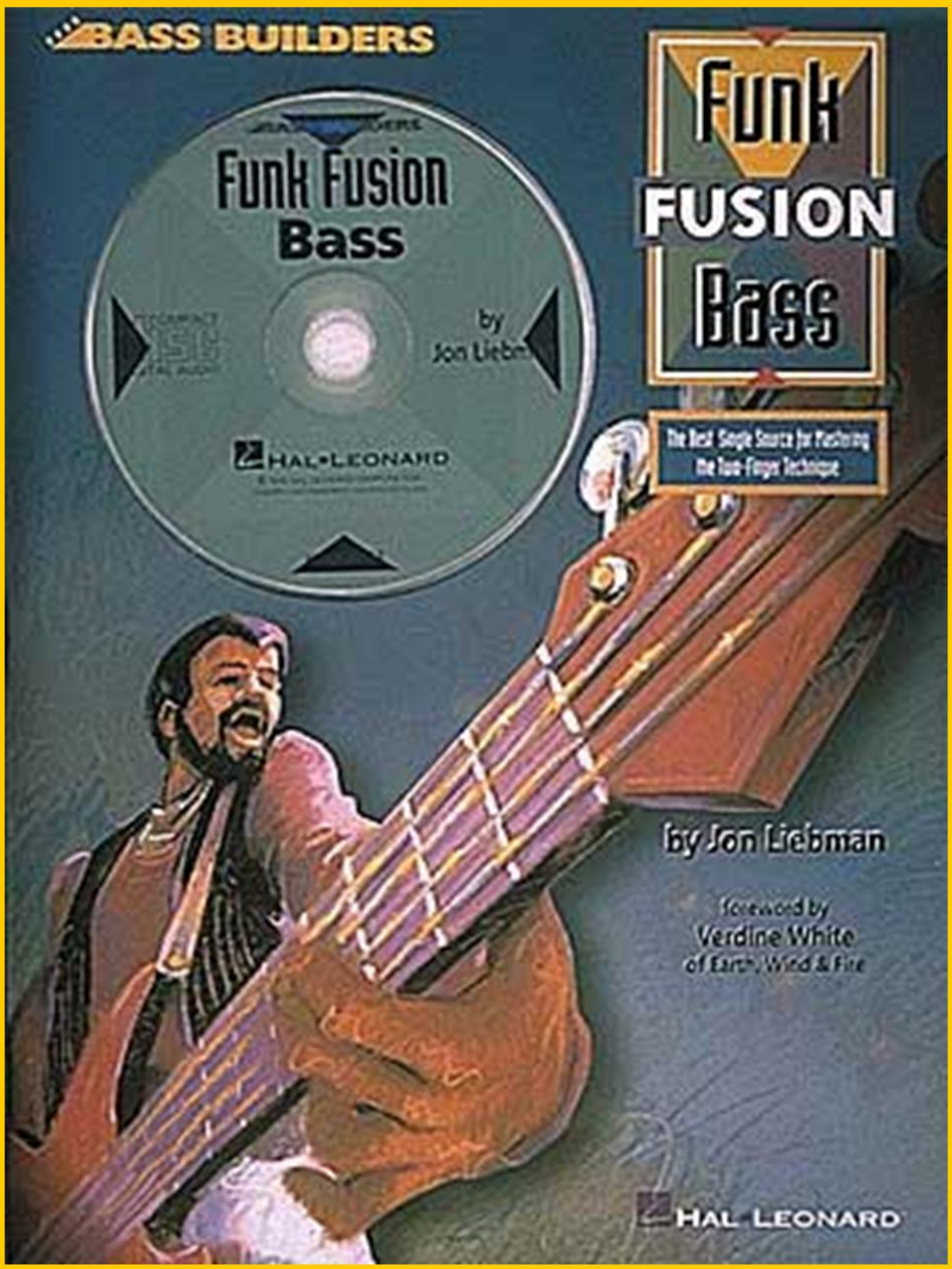
BASS BUILDERS
Funk Fusion Bass
by Jon Liebm
HAL•LEONARD
Funk
FUSION
Bass
The Best Single Source for Mastering the Two-Finger Technique
by Jon Liebman
foreword by
Verdine White
of Earth, Wind & Fire
HAL LEONARD

BASS BUILDERS

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by Jon Liebman

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HAL•LEONARD CORPORATION
7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

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FOREWORD

In an era when the bass has grown dramatically in popularity, spanning from jazz and rock to R & B and funk, Jon's book is a great musical source for all bass players. It provides a comprehensive source of instruction for beginners and experienced players alike. In addition, it offers a full range of exercises as well as a complete discography of dozens of bass players for easy listening.

Funk/Fusion Bass is an enlightening and refreshing book. I recommend it highly.

Verdine White
Bassist with Earth, Wind & Fire

INTRODUCTION

The purpose of this book is to introduce today's bass player to the funk/fusion style of playing. Throughout the book, we'll keep in mind the role of the bass player, as I teach you what to do and what not to do. There are a lot of players with plenty of "chops" who have strong fingers and can play very fast—even loud! But who cares? Remember, you won't get called for gigs or recording sessions based on how fast you play, what kind of bass you have, how much money you have invested in equipment or the fact that your friend has a cousin who knows a guy in L.A. who is supposed to have "really good connections."

We bass players need to groove, plain and simple. Throughout this book, we'll concentrate on understanding your role as a bass player, how to do your job and what is expected from you on the gig or in the recording studio. Technique is important. Being able to read is important. Good equipment is important. A good work ethic is important. But no matter how much of any of those things you have, your popularity as a bassist will always come back to one thing: how well you groove.

In Chapter 1, we'll talk about proper practice techniques. You could be woodshedding the greatest music in the world (and perhaps there are those who will argue that case for ***Funk/Fusion Bass!***), but if you're not approaching it properly, you might just be wasting your time. In this chapter, we'll take a look at what distinguishes "good" practicing from "bad." We'll discuss metronomes, drum machines, tape recorders, maintaining a music notebook and a few other points, with an eye toward improving your daily practice routine.

In Chapter 2, following a brief history of the evolution of the bass, we'll begin our slow, one-step-at-a-time approach with the fundamentals of the "fingers" technique (as opposed to the "thumb" technique). Since the fingers technique is the primary focus of this book and because it's crucial to master, we'll begin very slowly and build gradually. Remember, don't get too eager and jump to the end of the book without first becoming proficient with the earlier material. If the basic exercises weren't important, I wouldn't have taken the time to write them out, and I certainly wouldn't have included them in this book. Actually, I organized much of this material for my students to use for building technique, and I have been witness to some very impressive results. So take it to heart and practice slowly and carefully. You won't be doing yourself any favors if you get excited and jump straight to back of the book.

In Chapter 3, after becoming proficient with the scales and chromatic exercises, we'll begin to develop some basic funk/fusion patterns, utilizing octaves and string-crossing exercises. Though this chapter is more technical than musical, it is still, nonetheless, a very important step toward achieving our ultimate objective: mastering the groove.

In Chapter 4, we'll discuss several different style elements we'll need to incorporate into our playing to "jazz" it up just a bit (...ooh, the "J" word!). Included in this chapter are exercises for developing the hammer-on, the pull-off, the trill, the shake, the bend, etc. For those of you who have my first book, ***Funk Bass*** (that's all of you, isn't it?), first of all, thank you. Second of all, you'll notice that much of the format of ***Funk/Fusion Bass*** is similar to that of ***Funk Bass***, including the chapter on style elements. However, all of the exercises in ***Funk/Fusion Bass*** are "new" and "different." Therefore, you're not exempt from practicing them.

Chapter 5, as in ***Funk Bass***, deals with the most important element for every bass player. I'm referring to, of course (together now, class ...) "The Groove." I've said it before and I'll say it again: **Groove is everything, and everything must groove!** Don't ever forget it. Keep it in mind with every note in this book, as well as every note of your musical life!

This chapter includes an "encyclopedia" of grooves, in all twelve keys, designed to be played over and over again with your drum machine, or better yet, a real live drummer (provided, of course, your drummer can groove with a great time feel). Remember, 99% of your job is to lay down the groove with the drummer and establish the foundation for the rest of the band.

So what makes up the rest of your job as a bass player? Everything else you'll do is crammed into the remaining 1% (that ought to give you a little perspective on how important it is to groove in relation to "everything else"). Other things might include your personality, as it relates to your ability to do the

"schmoozing/networking" thing. Having the right equipment is very important, too. It never hurts to be a great reader. Being responsible and reliable isn't bad either. But none of this stuff will do you any good if you aren't able to groove.

My ability to help you with those "other" types of things is somewhat limited. I can help you, though, with your soloing. By now it should be clear that soloing, flashiness and showiness take a back seat to laying down the time and grooving. If it isn't, re-read this page as many times as necessary. If that still doesn't do the trick, get a hold of ***Funk Bass*** and study it inside out. If you still don't get the joke, ask yourself why nobody calls you for gigs!

Now that I've given my disclaimer, we can talk about Chapter 6. There *is* a time and place where it's okay to show off and "strut your stuff." Chapter 6 includes several different licks that can be incorporated into your solos to add that certain "pizazz." Have fun here, but remember to keep things in perspective. Your job, in almost every case, is to lay it down and *keep it simple.*

Throughout this book, we'll emphasize the importance of being able to play and read in all twelve keys. Guitar players and bass players are notorious for being able to "go crazy" in the key of "E" or "A," but completely "lunch out" when they have to accompany a singer whose song is in some "weird" key. Furthermore, you'll never know when you might be playing a show that contains sections in "C♭" or "A♯ minor" (it does happen from time to time) or when you might simply need to transpose a part into a different key.

Granted, "E" and "A," for example, offer some advantages to bass players because of the open strings. You should get to a point, however, where every key is just like every other key, and whatever key you happen to be playing in should not matter to you in the least. As I've stated before, there are no such things as "easy" keys and "hard" keys, only "familiar" keys and "unfamiliar" keys. Out of all of the compliments I have received about ***Funk Bass***, one of the most recurring comments dealt with the fact that I included so many exercises and grooves in all twelve keys. I have maintained this approach in ***Funk/Fusion Bass***, as you'll soon discover.

At the end of this book is a most extensive Discography, with dozens of bass players and examples for recommended listening. Hey, I can talk all day about playing the bass (and I often do!), but you need to hear for yourself. Imagine, if you will, someone describing, in words, what Gary Willis or Jeff Berlin sounded like! Would you be as impressed hearing someone talk about their playing as you would be after hearing it for yourself? A lot of time and effort went into selecting just the "right" recordings for the Discography. The players listed are the heroes of funk and funk/fusion bass. Check 'em out.

Be sure to move slowly and go through this book one step at a time, following all my instructions to the letter. By the time you reach the end of the book, your technique will have improved tremendously. You'll have the concepts of the groove and a great time feel indelibly etched in your mind (and in your playing!). You'll feel comfortable reading and playing in all twelve keys. You'll begin building your own library of grooves and licks and will be well on your way toward becoming your own independent funk/fusionist. You'll have an "arsenal" of great funk/fusion bassists to whom you can turn for hearing some of the finest bass work ever recorded.

Someone once said, "if you keep doing what you've been doing, you'll keep getting what you've been getting." If you're really ready to move on to the next plateau, the resources (including this book) are available. It all comes down to you and how hard you're willing to work at it. As with anything else, the more you put into it, the more you'll get out of it. Maybe you'll end up being the one in L.A. with the "really good connections!"

Good luck!

J. L.

CHAPTER 1
A Word On Practicing

"Practice doesn't make perfect. *Perfect* practice makes perfect."
—Vince Lombardi

These words, by the late, internationally renowned coach of the Green Bay Packers, are profoundly true. Whether you're talking about music or football, Mr. Lombardi's philosophy still applies. Even if you spend eight hours a day in the woodshed, you could be wasting your time if you don't have proper practice habits. In this chapter, we'll look at what distinguishes "good" practicing from "bad" practicing, and how to make the most efficient use of the hours you spend honing your bass skills.

"Did you say *bad* practicing? Does it really exist?"

Absolutely! Do you ever just "wander" around the bass, aimlessly, playing lick after lick? Do you often find yourself charging ahead through bass lines and solos that you already can play inside out? When you practice a part, do you think only of the bass, without considering the interplay between you and the other musicians (the drummer, for one?) Do you practice without a metronome or a drum machine? Or in front of the TV? If you answered *yes* to any of these questions, you may be found guilty of "bad practicing" and could be subject to eternal banishment from all that's hip, and forced to tap your toes on "one" and "three" for the rest of your life!

When you practice, it's serious business. Create an environment that's conducive to study. Keep distractions out of sight. Find a time when you won't be disturbed. Convince yourself that you're not hungry or thirsty, and get in the proper frame of mind.

My teacher used to have me keep a log of my practice sessions, which was a great help. Get a calendar, in which you'll record nothing but your practice schedules. Every day, take into account how many hours you're going to spend practicing and what you need to work on, then budget your time accordingly. Write down, for example, 30 minutes for scales and arpeggios, 20 minutes for sight-reading, etc. When the time alloted for each segment expires, move on to the next one, checking things off as you go. That way you're constantly chipping away at everything every day, and won't have to worry about three weeks going by without playing any Stu Hamm finger taps, or whatever else may be on your agenda. At the end of the week, take a look at your calendar and see how much practicing you're actually doing, versus how much you *think* you're doing. The results may surprise you.

"Time is of the essence." I don't know who first uttered those words, but they couldn't hold more truth for bassists. When you're practicing by yourself, always use a metronome, or, better yet, a drum machine. Remember: they're your friends! Concentrate not only on playing in time, but with a good time *feel*. A *great* time feel. So what if you know the right changes to 40,000 tunes? Who cares if you can play eighty-bizillion sixteenth notes a minute, or have the "baddest" setup this side of Osaka. **The most important job you have as a bass player is to groove with a great time feel.** You may think you're playing in time, but the metronome and drum machine will keep you "honest," so use them.

Another way to work on your time feel is to get together with a good drummer and groove. For hours. Don't just fool around, thought. Concentrate on "takin' care o' business." Oh, sure, you can still work on your solo chops, but spend most, if not all, of the time *on* the time. Pick several grooves that you want to work on, and practice them one at a time, over and over, without stopping. Be sure to play in all twelve keys, too. You may want to have your drummer friend program a few grooves into your drum machine, for you to practice with when you're by yourself.

So far, we've got three friends: a metronome, a drum machine and a real live warm body behind the drums. Let's add one more friend to our list: the tape recorder.

Back we go, one again, to the "honesty" category. You think you know what your playing sounds like? Try laying it down on tape and see (hear) if you're right. "Tape recorders don't lie." Recording your playing may reveal many flaws and bad habits of which you may not have been aware. It lets you really zero in on the attack and release of each note, as well as your sustain, intonation, *time feel* and overall sound. A tape recorder can be an invaluable practice tool.

Another great way to practice is to learn bass grooves from records, and then play along with them. Use your tape recorder to compare your line with Marcus Miller's line and see how it measures up. I'm not saying you should try to sound like Marcus, but if you think you're putting all the notes in the right places and it still isn't quite happening, try to pinpoint what it is about your playing that sounds different than the record. Keep in mind though, all the variables involved in creating music, like the player, strings, attack, electronics and effects, plus the fact that Marcus' bass is mixed with all the other sounds on the record. No matter how similar your style is to his, you won't sound like Marcus when you're practicing in your bedroom.

Try to get out to see great players perform as much as possible. In many cases, when you can see what they're doing, you'll understand certain bass concepts in a completely different way. If you can go down and talk to them, go ahead. Most people are friendly and they may be able to offer you some insights into bass playing that may encourage you. Live performances are great for incorporating inspiration into your practice sessions.

Finally, keep a music notebook of any new ideas that may hit you. If you hear something while practicing, write it down. Or it might be when you're in the car, or in the shower, or in bed or...well, you get the idea. This book came about, partially, because I had an idea and didn't want to forget it, so I wrote it down. Then I got another idea. And another. And I wrote those down. After several years of this process, my ideas eventually culminated into this book.

To get the full benefit from keeping a notebook, use it along with your friends, Mr. Drum Machine, Mr. Tape Recorder and your other pals. You may want to write down tempos or other information, too. Your ideas may even turn into tunes that make you rich. So give it a try. You may be surprised at how much creativity you have inside your brain that would have otherwise been lost forever.

Following these guidelines will improve your practicing tremendously. I recommend referring back to this chapter occasionally, when your practice sessions need a little "shot in the arm."

CHAPTER 2
Getting Started

EVOLUTION OF THE BASS

Ever wonder where we came from and how we got here? I'm speaking, not so much in a philosophical sense, but rather, a "bassic" one. How did it occur to Brian Bromberg and Steve Bailey to suddenly turn their left thumb into a "fifth finger" once they reached a certain register on the electric bass? What inspired Anthony Jackson and John Patitucci to expand the range of the bass so dramatically? And what in the world was going through Larry Graham's mind when he started whacking the bass with his thumb and snapping the strings like some sort of crazed harpist?

IN THE BEGINNING ...

The evolution of the bass is really quite fascinating. If you go back a few hundred years, you'll find that the bass was actually invented to double the cello line an octave lower because the cello, by itself, just didn't provide a sound that was deep enough or low enough to satisfy the composers or the conductors (see, even back then, they couldn't survive without us!). Ever hear an upright referred to as a "double bass?" Well, that name comes from the bass "doubling" the cello line. Other early versions of the bass included the violone, double bass viol and viola da gamba.

Our forefathers of bass had it pretty rough in those days. Early versions of the bass were big and awkward and quite clumsy. I wouldn't even hazard a guess as to how high the action was on those babies. Or what it must have felt like to pluck those thick gut strings. Or how it sounded with the bow! In the very beginning, anyone who could play quarter notes on those things was practically considered a virtuoso!

SUPPORTING THE ORCHESTRA

It didn't take long before our founding fathers (and mothers?) got together with the instrument makers and got most of the bugs worked out. By the time Haydn and Mozart came along, the bass must have reached a point where the bass players couldn't come up with any more excuses about the instrument, as is evidenced by some of the ferocious bass lines written by those composers.

Throughout the following centuries, orchestral parts for the instrument became increasingly difficult and complex, as composers wrote without fear. The double bass continued to maintain its supportive role throughout the Romantic period, from Beethoven to Wagner, right up through Brahms and Tchaikovsky.

SOLO, SO LOW!

Traditionally, only a limited amount of solo repertoire was written for the bass, especially when compared to the violin, the piano or any of the other more popular instruments of the day. Still, there is a handful of very good solo bass music from the eighteenth and nineteenth centuries you can find, if you look hard enough. There were even a few bass virtuosos (for real!) over the years, including Domenico Dragonetti, Giovanni Botessini and a couple others. Among the composers from this period who wrote for the bass were Giovanni Cimador, Franz Keÿper, Karl Ditters von Dittersdorf, Johann Baptiste Vanhal and a few others.

By the early twentieth century, though the bass was still not rivaling the piano or violin as your "typical" solo instrument, an increasing number of composers wrote music specifically for the double

bass, including Serge Koussevitsky, Paul Hindemith and Reinhold Glière. Today, too, the literature for double bass continues to grow, through the works of Frank Proto, John Deak, François Rabbath and other noted composers. There is a steadily growing number of double bass virtuosos, too, including Gary Karr, Edgar Meyer, Barry Green, Thomas Martin, Klaus Trümpf and several others.

JAZZ!

Jumping back to the early twentieth century, when the whole jazz movement was increasing in popularity, the bass, once again, found its niche. Around 1940, a man by the name of Jimmy Blanton began playing bass with the Duke Ellington orchestra. Blanton played things on the instrument no one else had ever imagined. He was a most innovative player, executing sophisticated eighth- and sixteenth-note horn-like runs and passages, actually making the bass sing as a melodic instrument! Other bass giants of the jazz era included Ray Brown, Milt Hinton, Oscar Pettiford, Paul Chambers, Charles Mingus, Percy Heath and many others.

Another powerful influence on jazz bass, a generation after Blanton, was Scott La Faro, best known for his work with pianist Bill Evans. Both Blanton and La Faro catapulted the bass to new heights with their virtuoso pizzicato (fingers) technique. It's almost as if they didn't know they were playing the bass, but rather a trumpet or a piano. People watched and listened, dumbfounded, and asked, "don't these guys know you can't do that on a bass?" Tragically, both men died at very young ages, though their influence on bass playing lives on.

THE EDISON INFLUENCE, PART I

No history of the bass would be truly complete without acknowledging the father of the electric bass, Leo Fender. Fender began tinkering with instruments and amplifiers in his radio shop during World War II. By 1951, he had created the first electric bass guitar, the Fender Precision Bass. Though reaction was mixed among bassists and purists of the day, generally, the music world took to the electric bass rather quickly. Before long, the Fender bass became a "charter member" of many early rock and blues groups. Today, though there are many makers of fine electric basses, the early Fenders are still considered classics.

By the 1960s, the popularity of the electric bass was seemingly unstoppable. That decade brought us the immortal James Jamerson, Jack Bruce, Tim Bogert, Larry Graham and several other extraordinary bass talents. And the music that James Brown was recording in those days was phenomenally influential in bass history, thanks largely to Bernard Odum, Charles "Sweet Charles" Sherrell, Bootsy Collins and the other JB bass men. Once the groundwork had been laid and the bass had been established as a force to be reckoned with that just wasn't going to go away, it became an integral part of just about every type of music, notably rock, pop, soul, heavy metal, disco (yeeeow!!! — the "D" word!) and other styles, too. The decade of funk, though, was definitely the 1970s.

THE FUNK THANG

Among the most notable and influential funk groups and artists during the '70s were: The Average White Band, The Brothers Johnson, Graham Central Station, George Clinton's Parliament Funkadelic, Kool & the Gang, Cameo, Con Funk Shun, Bohannon, Earth, Wind & Fire, Quincy Jones, Herbie Hancock, Tower of Power, The Gap Band, The Ohio Players, The O'Jays and several others. At the same time, during this "melting pot" in music history, there was a type of music that combined the driving beat of rock and roll with complex harmonies and other jazz and funk influences. This type of

music is usually referred to as jazz/rock fusion, or simply, fusion. Some of the early fusion groups and artists included: Weather Report, Return to Forever, The Brecker Brothers, Billy Cobham, Jean-Luc Ponty, The Crusaders, Mahavishnu, Tom Scott, Dave Grusin and others. And of course, we can't forget the bass players who contributed such a vital part to this music. Among the bass heroes of this decade were: Jerry Jemmott, Anthony Jackson, Chuck Rainey, Verdine White, Alphonso Johnson, Francis "Rocco" Prestia, Jaco Pastorius, Will Lee, Neil Jason, Stanley Clarke, Louis Johnson, Randy Jackson and so many others.

THE EDISON INFLUENCE, PART II

During the 1980s, the fusion movement continued to grow and develop. Many groups began integrating elements of funk and fusion, taking this music to the next level. With the advent and popularity of MIDI,* the new technology became more easily accessible to the "average" musician and electronic music was taken to new heights of sophistication, involving computers and highly influential software-based applications. What's more, now almost any instrument can sound just like any other instrument. Guitars can sound like drums or pianos, keyboards can sound like brass instruments, saxophones can sound like violins—you name it! Furthermore, with the popularity of samplers, an instrument can sound not only like another instrument, but like any sound that can be recorded.

Some of the more popular funk/fusion groups and artists of this period include: David Sanborn, Miles Davis,** Spyro Gyra, The Yellowjackets, Lee Ritenour, Tribal Tech, The Rippingtons, The Chick Corea Elektric Band, Vital Information and several others. By this time, the bass had developed into a mature instrument and had truly come into its own. Naturally, an increasing number of great bass players made their way onto the scene. This generation included: Jeff Berlin, Marcus Miller, Abraham Laboriel, Bunny Brunel, Victor Bailey, Lincoln Goines, Jamaaladeen Tacuma, Vail Johnson, Gary King, Mark King, Jonas Hellborg, Nathan East, Darryl Jones, Jimmy "Flim" Johnson, Tim Landers, John Patitucci, Gary Willis, Jeff Andrews, Gerald Veasley, Stuart Hamm, Brian Bromberg, Victor Wooten, Gary Grainger, Jimmy Haslip, Steve Bailey and loads of others.

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* MIDI stands for Musical Instrument Digital Interface. It is the "language" that standardized communication between musical instruments and computers.

** It's difficult to decide where to include Miles Davis in any history of music, since he was extremely influential in every type of music with which he was involved, from the late 1940s until his death in 1991. Toward the end of the 1960s, Miles began experimenting with different combinations of acoustic music and electronics, employing the likes of Chick Corea, John McLaughlin, Keith Jarrett, Dave Holland and several other jazz notables. Though Miles tended to disappear and reappear several times throughout the next two decades, overall, he remained a strong influence on contemporary jazz.

WHAT NEXT?

Here in the '90s, nearly every player mentioned in the previous paragraph remains very active on today's music scene. The same can be said for most of the groups and artists, as well. Other funk and funk/fusion acts that became established in the '80s and are still going strong include Gerald Albright, Béla Fleck & the Flecktones, Brandon Fields and many others. Nowadays, many people are incorporating elements of rap and hip-hop into their music. Some are going for a more acoustic sound. Still others are pushing the limits of computers and electronics to new heights. With the technology today (not to mention tomorrow morning!), the practice of collaborating via computers and modems thousands of miles apart is seemingly no big deal by modern standards. Who knows what kind of things Miles would be into, or Jaco, if they were still alive? No one really knows what's next, but that's part of what makes it interesting.

By the way, can you answer the questions posed at the beginning of this chapter? Any guesses as to why Bailey and Bromberg use their left thumb as a "fifth finger" when they reach the upper register on the electric bass? The answer is simple. This technique, known as "thumb position," is the proper way to play in the upper register on an upright bass (if there is such a thing as "proper" any more). If you ever get a chance to see either one of these guys perform, this technique is quite a sight. You ought to see Brian use his dazzling two-handed tapping technique on the upright, too. Proper? Yeah, right!

And how did the six-string bass come about? Anybody who's ever heard Anthony Jackson or John Patitucci knows the answer to this question. As we've discussed, bass players have been able to accomplish quite a bit over the centuries, using only four strings. Then along come Anthony and John, who have so much more to say on the instrument that it had to be expanded in order for them to express themselves to the fullest. In listening to Anthony Jackson, you'll find that he takes care of business on the bass like nobody else. I read an interview with Anthony once where he stated he'd like to have a bass with the lowest string tuned all the way down to an "A" (a full octave lower than the "A" string on my bass and yours!). And when it comes to Patitucci, his love and respect for the saxophone players, namely, Cannonball Adderley, John Coltrane and Michael Brecker, is more than likely the inspiration for him to "blow" on the six string the way he does, covering the entire range of the instrument.

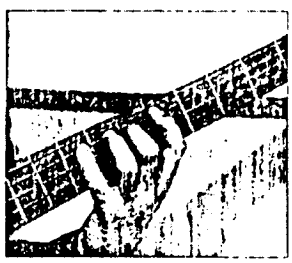
What about Larry Graham, the founder of the slapping technique? Larry, the story goes, developed the thumb slap/finger pop technique out of necessity because he was on a gig (in church with his mother) and they didn't have a drummer. Larry, therefore, made himself into a bassist and drummer combined, laying down the kick drum sound by slapping the bass with his right thumb, and supplying the back beat of the snare by popping the upper strings with his index finger (who needs a drummer, anyway? —just kidding). Naturally, stories always get better over the years and whatever really happened, no doubt became embellished. But, hey, it's a pretty good story. For more information on the slapping technique, refer to my first book, ***Funk Bass***, published by Hal Leonard Corporation.

MASTERING THE TWO-FINGER TECHNIQUE

Though we don't know exactly where we're headed, we do know from whence we came, and that's a pretty good place to start. We don't have to go all the way back to pre-Bach times, but we can go back to the time when the electric bass was first perfected. Before we're ready to start making real music with the bass, we'll have to put some time and effort into technique, pure and simple. We'll start out very basic and eventually (gradually!) develop these examples into some very advanced exercises. Move at your own pace and don't rush through any of these drills. Remember that each set of exercises builds on the previous ones. You won't be doing yourself any favors by getting too eager and jumping to the back of the book, or even the back of the chapter.

Throughout this book, we will be focusing exclusively on the "fingers" technique (as opposed to the "thumb" technique). The thumb technique, you will recall from ***Funk Bass***, involves "slapping" the bass with the thumb and "popping" the strings with the index (or sometimes middle) finger, creating a percussive sound and feel. The fingers technique involves plucking the strings with the index and middle fingers, creating a sound that is, generally, more fluid and flowing. Consider this information, though, to be just the basis for a starting point. Once you get solid with this technique and this concept, there is an unlimited number of variations waiting for you to take them on, if you want to.

Jeff Berlin, for example, does just fine with the "conventional" two-fingered technique. Jaco Pastorius was no slouch at it, himself! On the other hand, Steve Bailey, probably the most *un*conventional modern bass player, uses an intricate *three*-fingered technique (among other things in his seemingly bottomless bag of tricks) that's just astounding to watch (and hear!).* Brian Bromberg and Stuart Hamm, two very distinctive bass personalities, incorporate two-handed tapping as a major element of their playing. And then there's Victor Wooten, who loves to alternate between the thumb and fingers techniques, along with all kinds of other jaw-dropping displays of virtuosity. It should be apparent by now that there are no set rules (or rather, no set rules that can't be broken).



Correct left hand position

Correct sitting position

Correct standing position

Before breaking any rules, though, let's begin at the beginning. As someone once said, "a journey of a thousand miles begins with one step." You're going to take that first step today.

Allow me to assume that you've got your bass all set to go, you're tuned up, psyched up, pumped up and in the proper frame of mind (refer to Chapter 1 for additional inspiration, if necessary). Also, make sure your strap is set at a comfortable and practical length: not too long, so that you're unable to wrap your left** hand around the neck comfortably (sorry, heavy metal fans). Actually, I recommend wearing the bass as high as you can while remaining comfortable. Be sure your bass hangs at the same height on your body, regardless of whether you're sitting or standing *(see photos)*.

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* There are those who swear they've actually seen him demonstrate *a four-finger* technique — leave it to Bailey!

** The author does not wish to forget about or ignore left handed players. It just wouldn't be politically correct! For the sake of simplicity, however, I will be referring to left-hand and right-hand positions from the perspective of the righty, since there are so many more righties than lefties. Thanks for understanding!

APPROACHING THE TWO-FINGER TECHNIQUE

Take a look at exercise 2.1. It may look simple enough at first glance. In order to build a solid foundation, though, we must make sure our playing is clean and accurate.

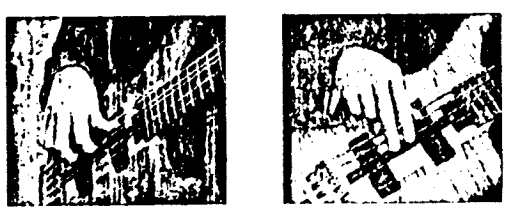
This exercise starts with the second finger on the right hand and alternates 2-1-2-1, etc. You'll need to make sure each note rings clearly. Make sure, also, that the notes sound flowing and connected, rather that "choked." Your fingers should not be totally straight nor too curled up, but rather, slightly rounded. Position your left hand so that each finger "hovers" over a different fret, always ready to press down on the string (see photos). Practice very slowly and deliberately, concentrating on precision.

STRING CROSSINGS

One area that requires, perhaps, the greatest amount of concentration is crossing from one string to another. The challenge here is maintaining the 2-1-2-1 alternating of the fingers. It is especially challenging when moving from the higher strings to the lower, where there is often a tendency to "drag" one finger across two strings. Granted, this is a valid technique, used by just about everyone. Furthermore, "raking" one finger across three or four strings (or more, if you've got them) can be very effective, as well. For the purposes of building rock-solid technique, however, I want you to discipline yourself to adhere to the two-finger alternating technique strictly and religiously. You can always drag or rake across the strings later. That's easy. What won't be easy, though, is the opposite (trust me, you'll never use it in your playing if you don't spend the time to learn it right). When you get into the really intricate sixteenth-note machine gun style, awesome, scare 'em to death, monster solo chops, you can use any technique you want. It'll be especially nice, though to have the solid two-finger technique under your belt or in your back pocket, so you can pull it out whenever you want it (or need it).

Correct right hand position fingering sequence

Incorrect right hand position

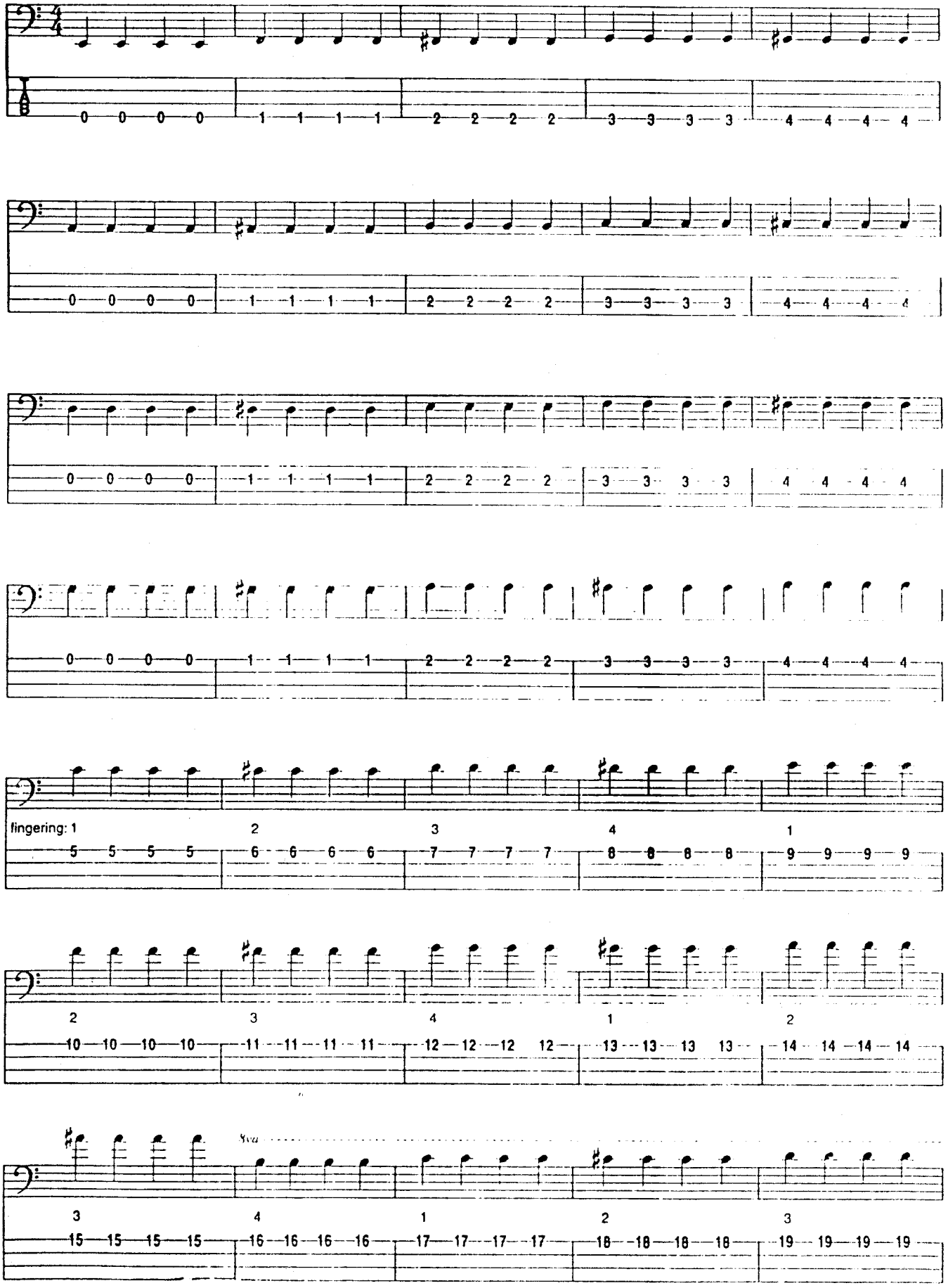


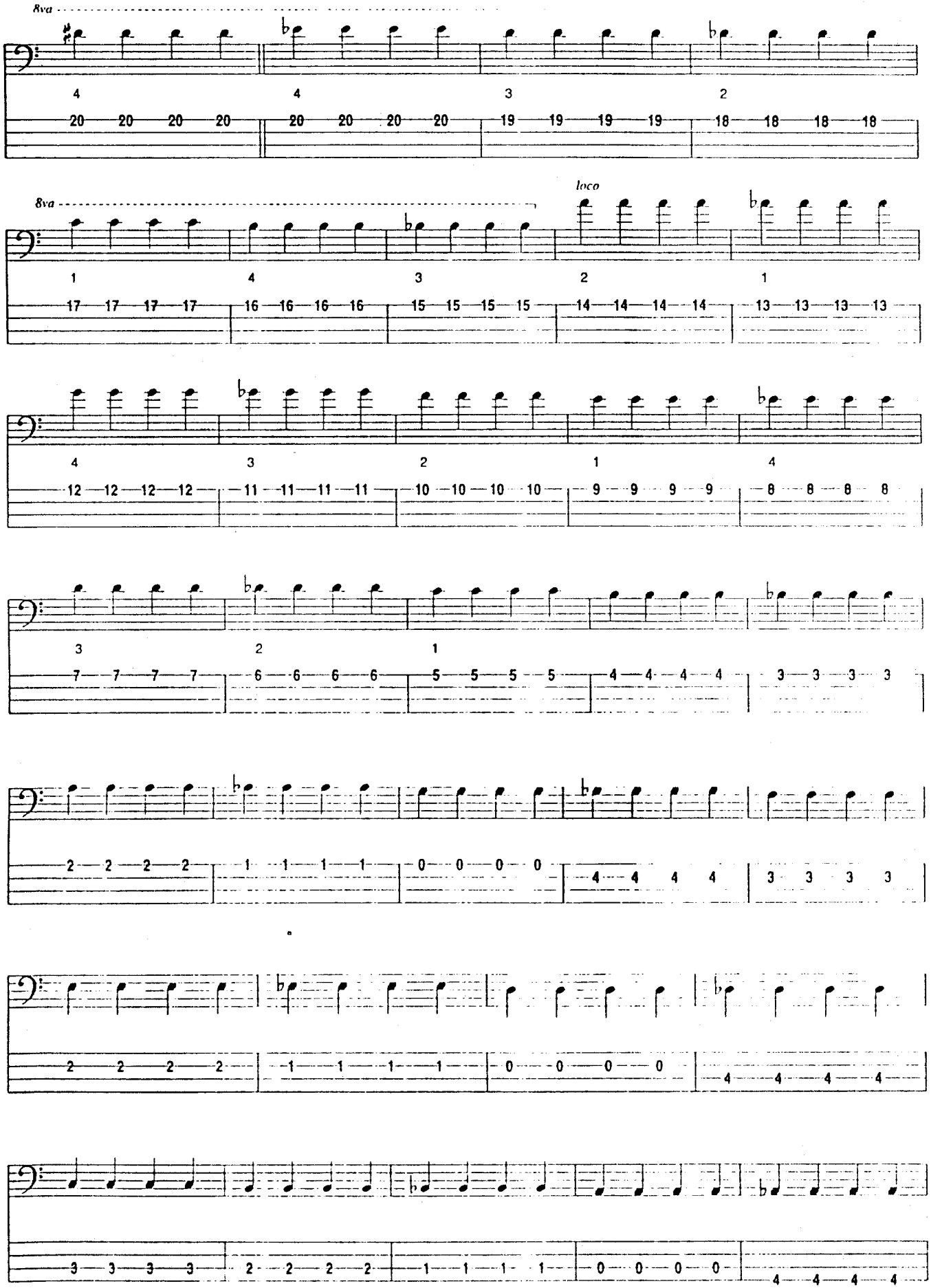
You'll need to use extra diligence and concentration while going from the "G♯" on the "E" string to the open "A" string, from the "C♯" on the "A" string to the open "D" string and from the "F♯" on the "D" string to the open "G" string. What's more, you'll need to be especially careful when coming back down from the open "G" string to the "F♯" on the "D" string, from the open "D" string to the "C♯" on the "A" string and from the open "A" string to the "G♯" on the "E" string. Remember, throughout these exercises, the first finger to attack each "new" string is always the second finger. We'll get into more advanced string crossing studies in Chapter 3. In the meantime, be sure to practice slowly and deliberately.

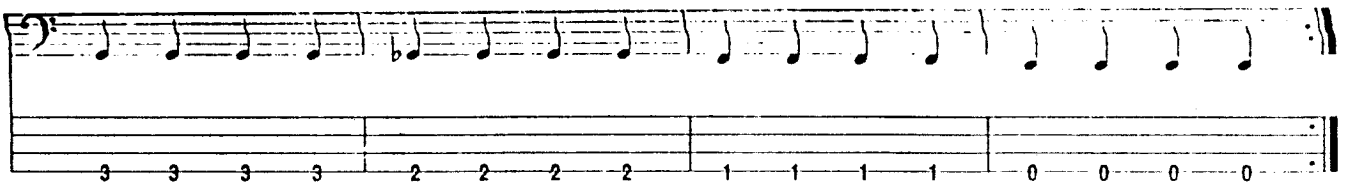
CHROMATIC EXERCISES

Let's play something already! The word "chromatic" refers to playing all the notes, one fret at a time, without skipping any in between. We'll start slowly, playing each note four times. Set your metronome at 60 beats per minute or even slower if that's what it takes to get it perfect. Let's begin.

2.1

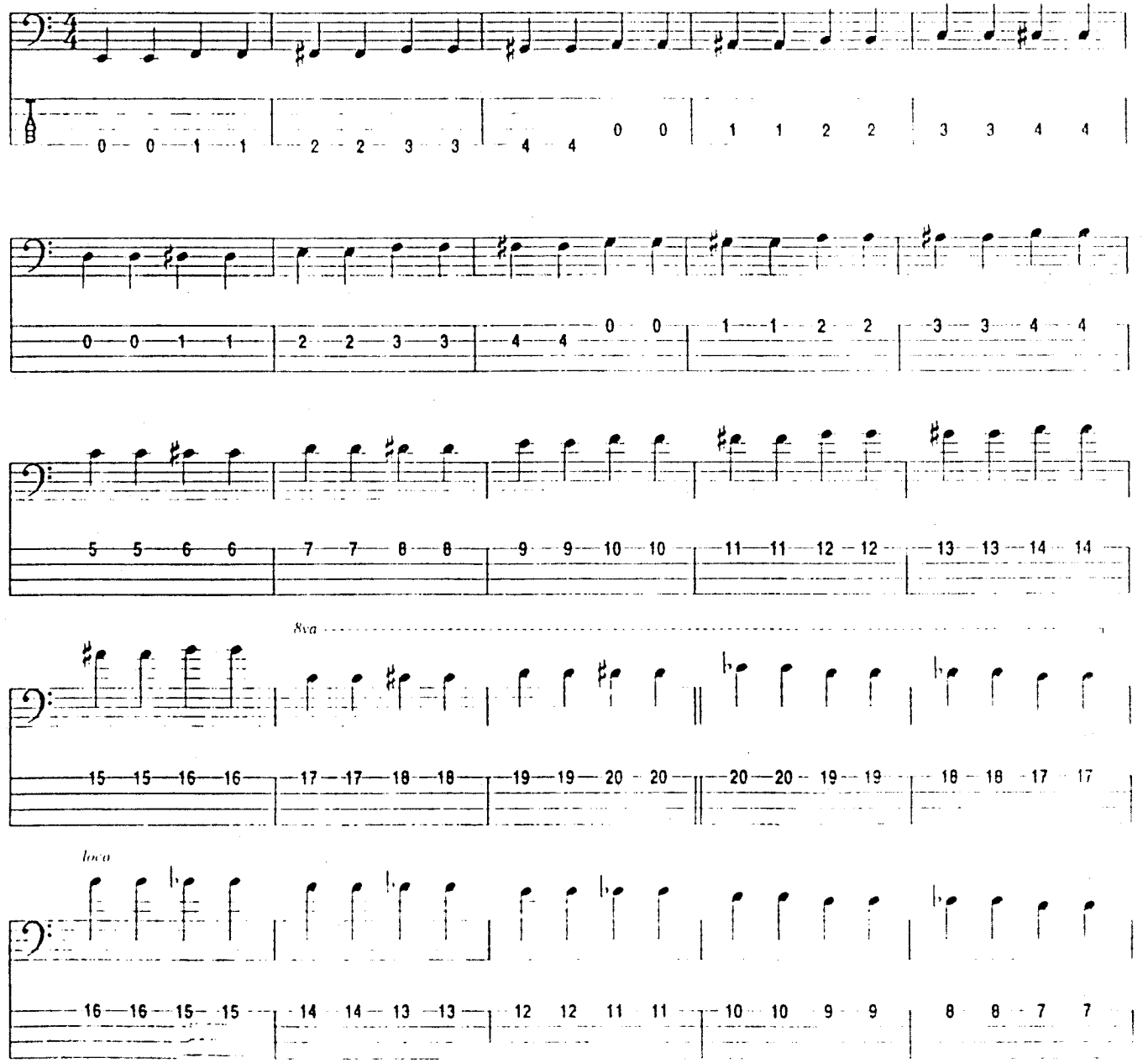


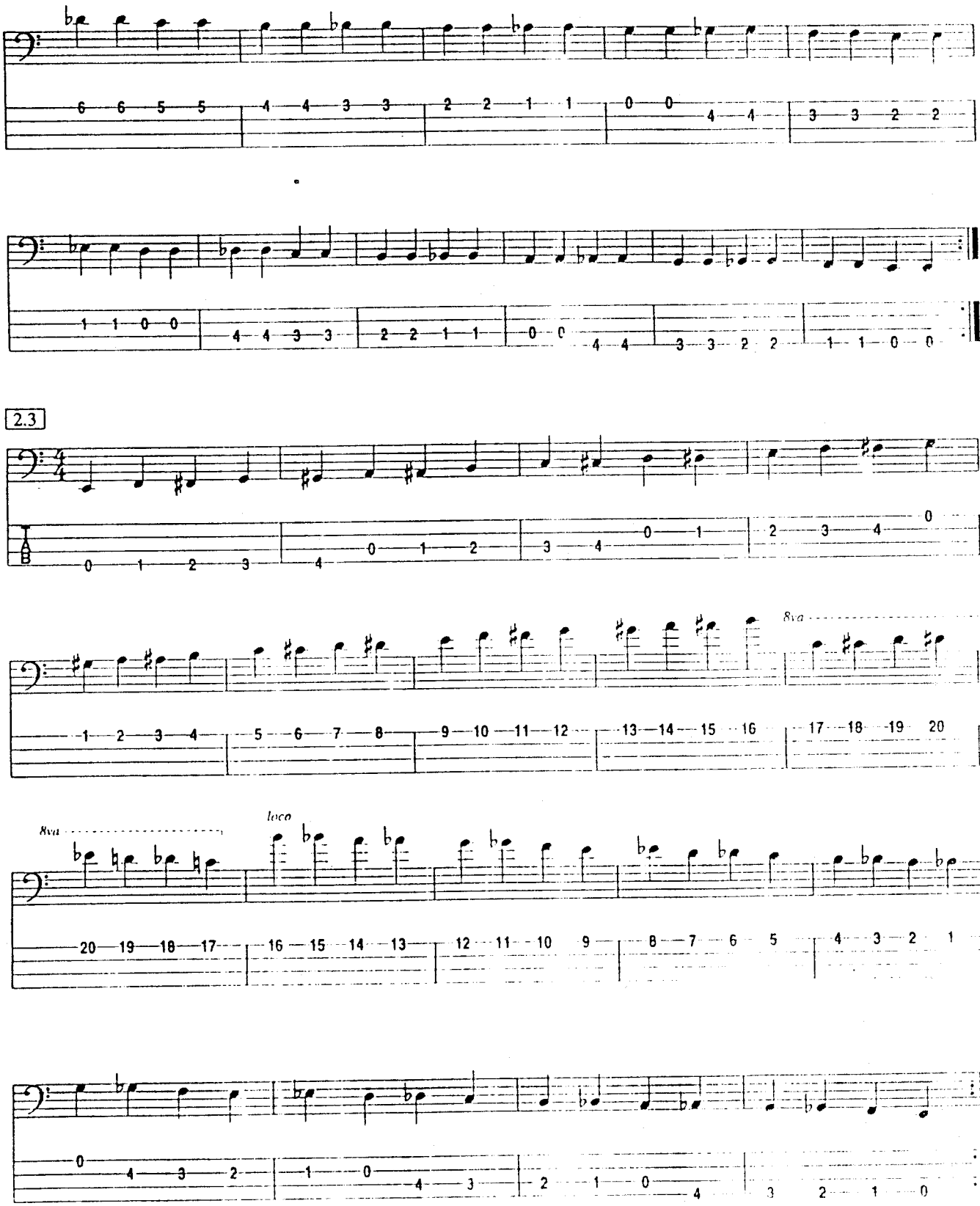

8va
4 4 3 2
20 20 20 20 20 20 20 20 19 19 19 19 18 18 18 18
8va
loco
1 4 3 2 1
17 17 17 17 16 16 16 16 15 15 15 15 14 14 14 14 13 13 13 13
4 3 2 1 4
12 12 12 12 11 11 11 11 10 10 10 10 9 9 9 9 8 8 8 8
3 2 1
7 7 7 7 6 6 6 6 5 5 5 5 4 4 4 4 3 3 3 3
2 2 2 2 1 1 1 1 0 0 0 0 4 4 4 4 3 3 3 3
2 2 2 2 1 1 1 1 0 0 0 0 4 4 4 4
3 3 3 3 2 2 2 2 1 1 1 1 0 0 0 0 4 4 4 4



Continue this study with exercises 2.2 and 2.3. Pay special attention to the hand positions (both left and right). Keep the right-hand fingers slightly rounded. Keep the left hand positioned squarely over the frets in a one-finger-per-fret configuration. Don't let your fingers get bunched up. Shifting from one position to another is important, too. Focus on a smooth transition whereby the shift is inaudible. Strive for a smooth, fluid sound. Keep the tempo very slow, at first. Concentrate. Make sure your music sounds accurate and smooth. If you can't do it at 60, that's okay. Try it at 50, or even 40. If you can't play it slowly, you certainly can't play it fast. We're going to build a solid foundation. (Please re-read this paragraph several times now, and refer to it often.) Let's continue.

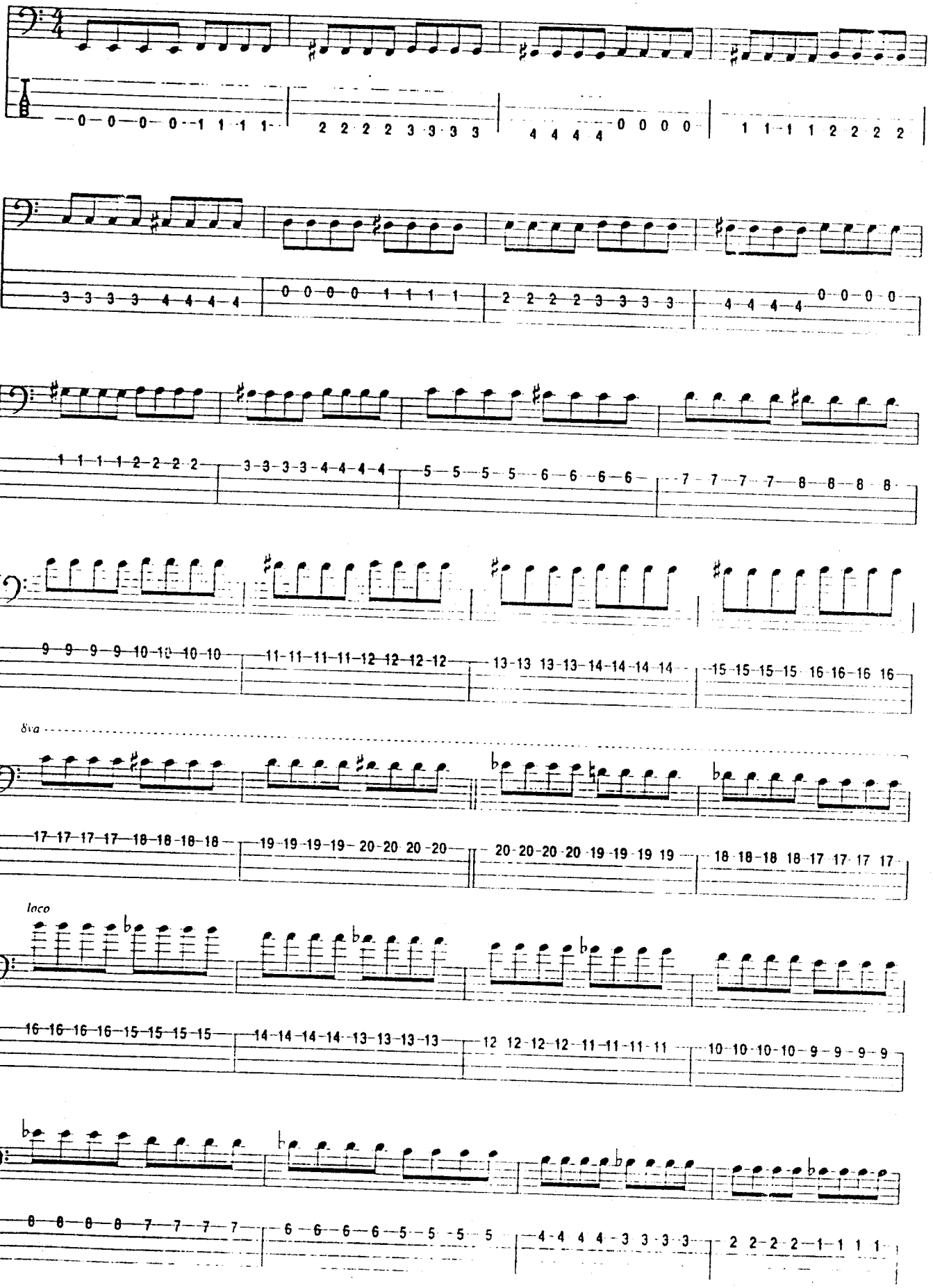
2.2

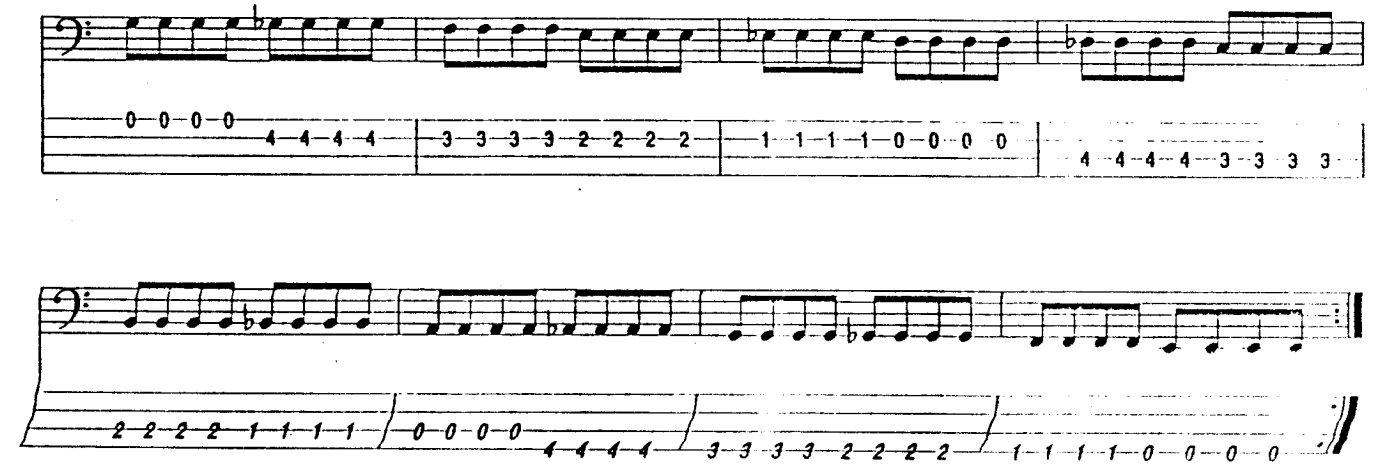




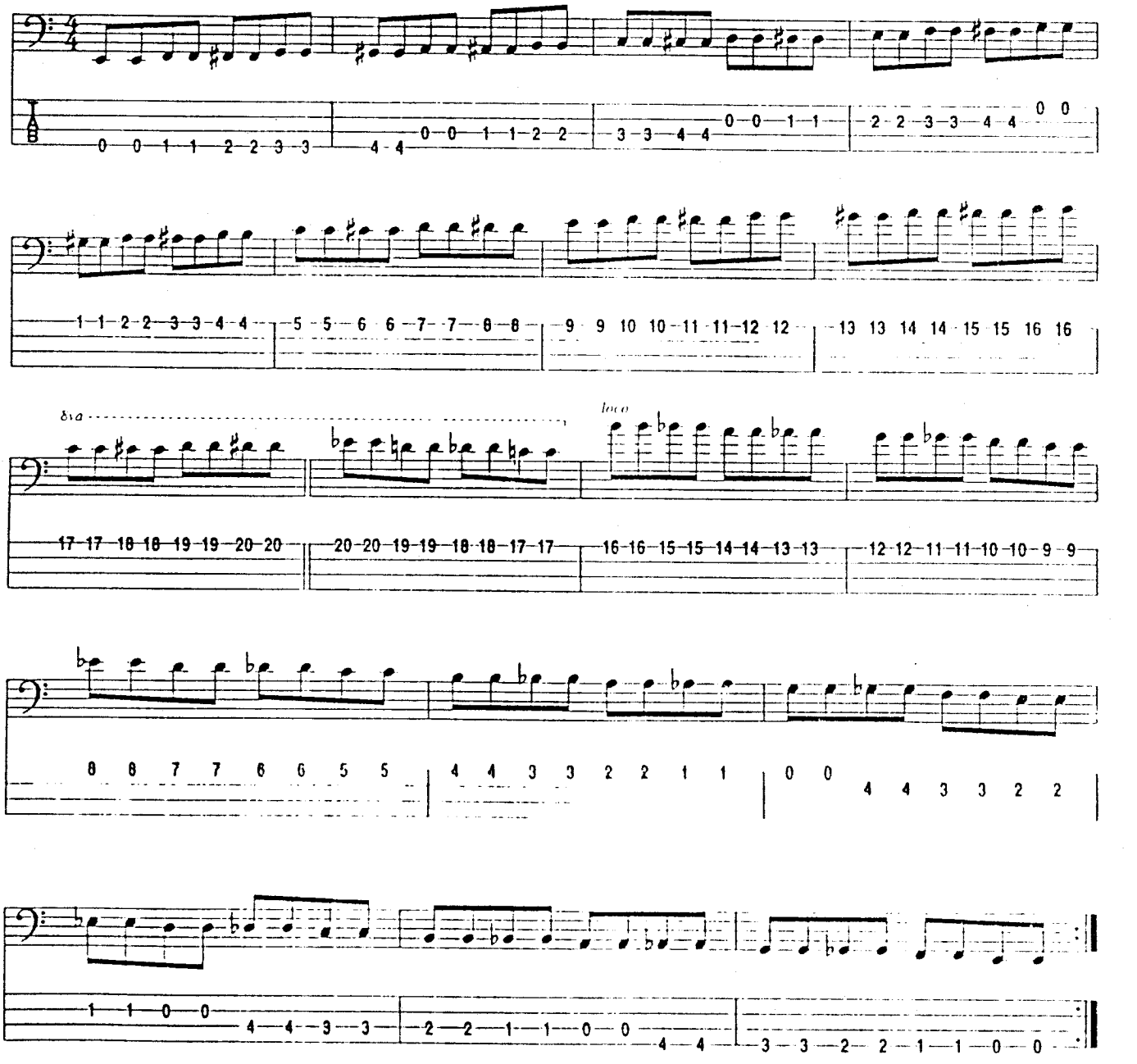
Exercises 2.4 through 2.9 will help build strength and endurance in both hands. You can increase the tempo if you like, but only slightly and very gradually. Even if you can play these exercises at a faster tempo, play them slowly, too, so that you can focus on every nuance. When you speed the tempo back up, you'll notice improvement in your playing, as well as increased confidence.

2.4

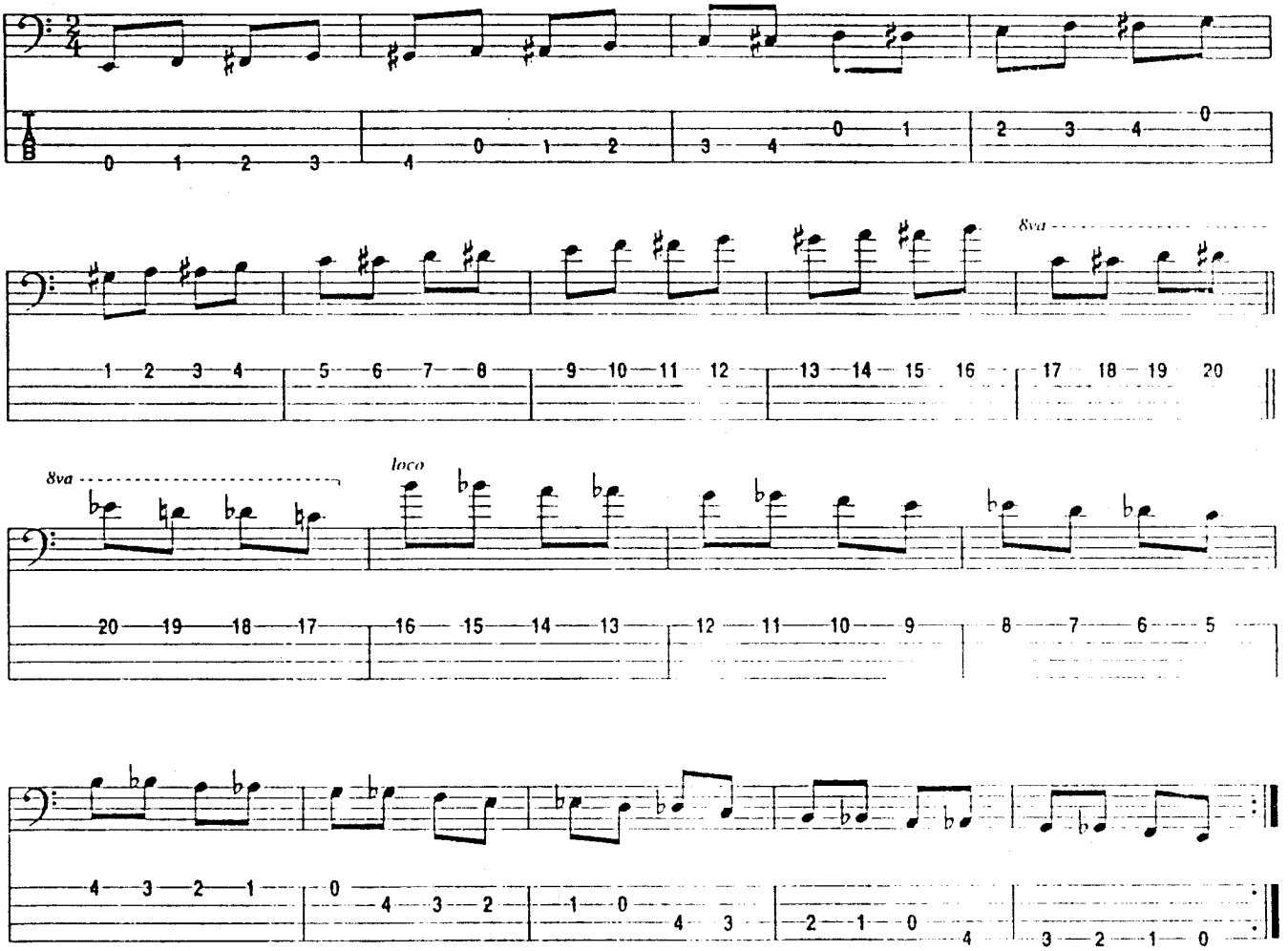




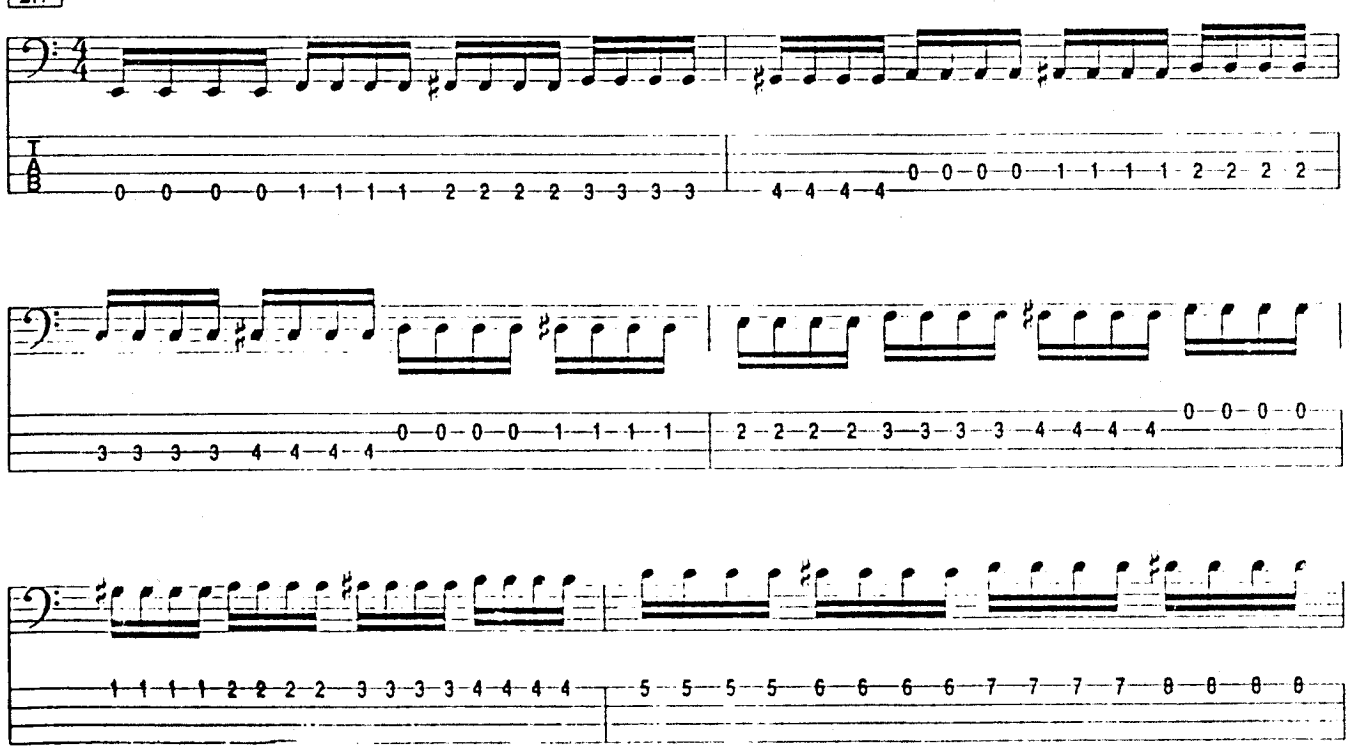
2.5

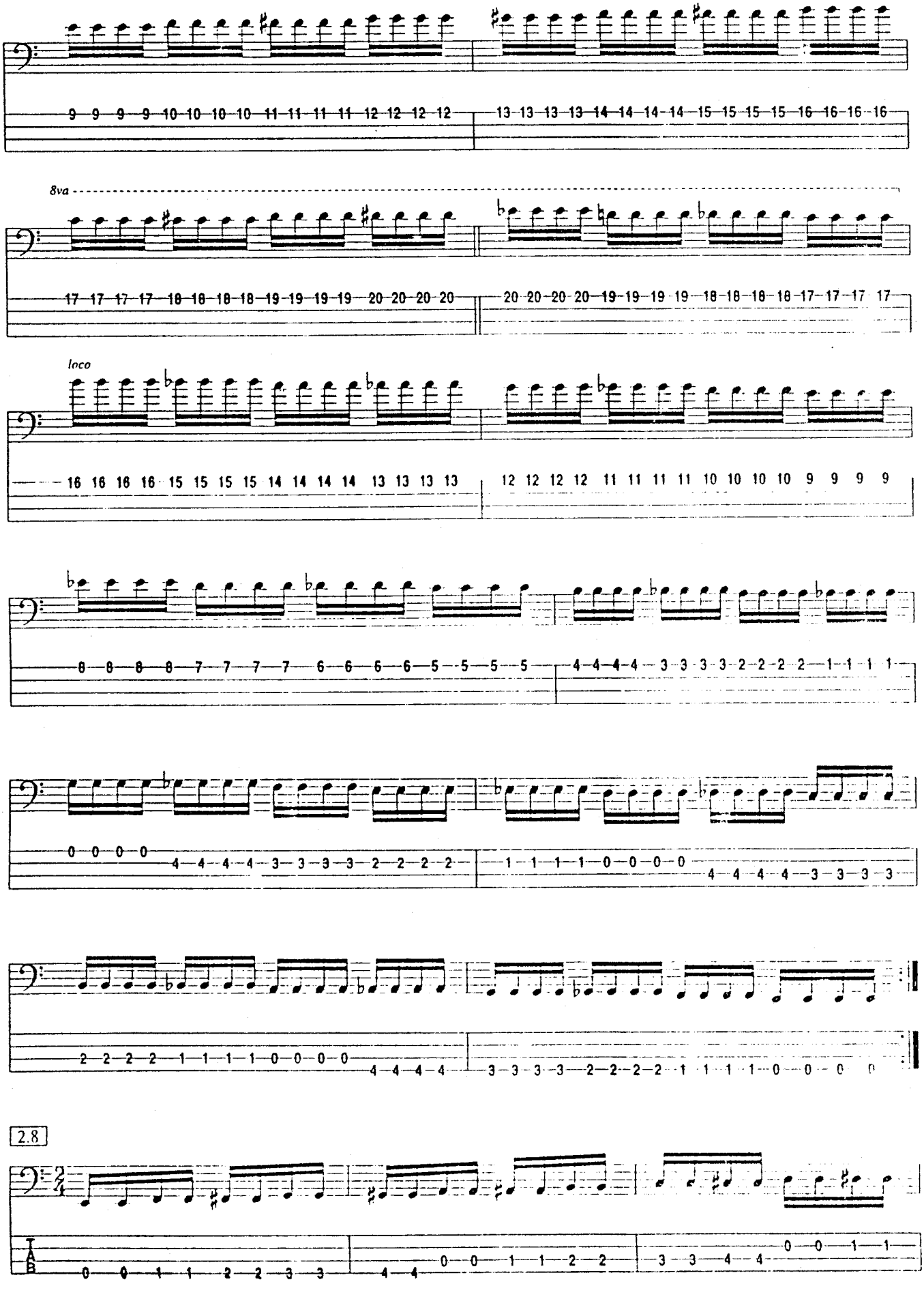


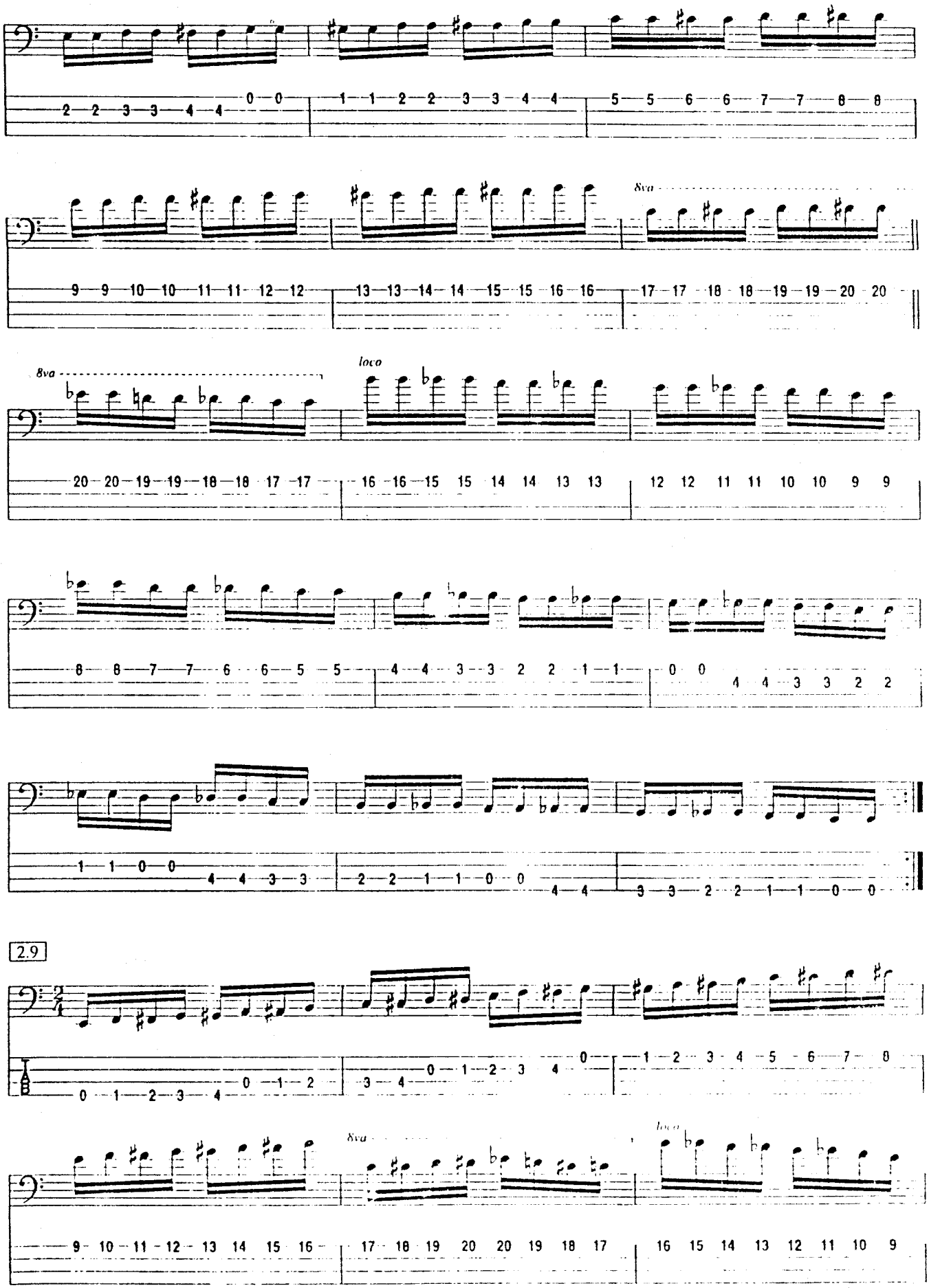
2.6

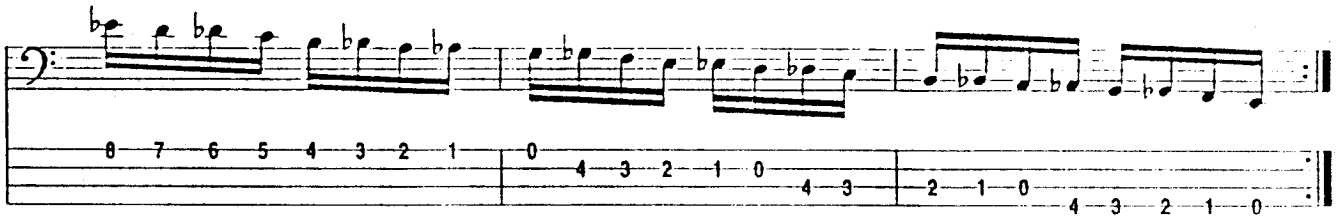


2.7



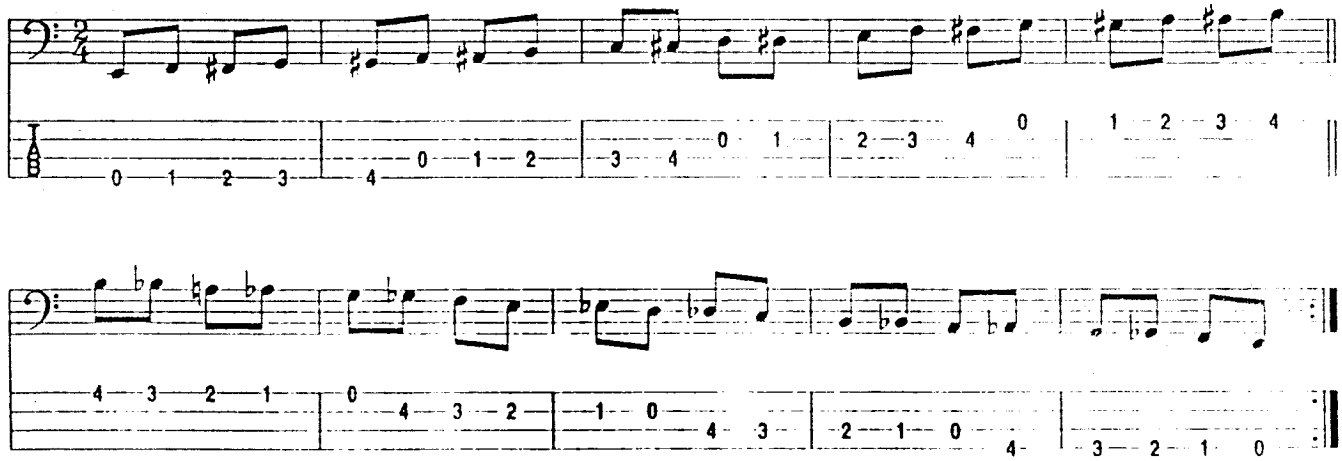

8va
loco
2.8


8va
loco
8va
loco
2.9
8va
loco

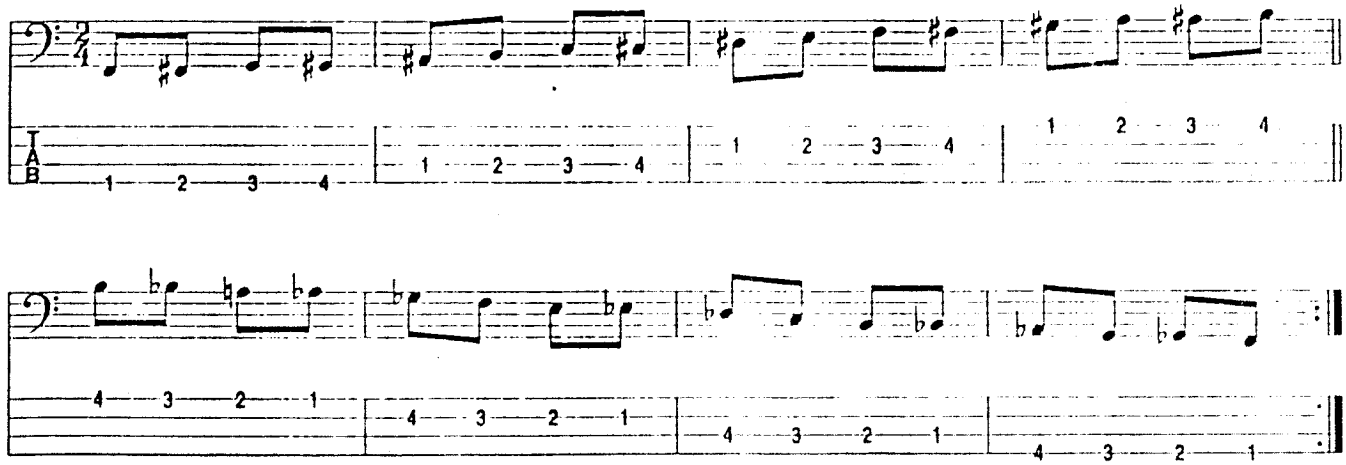


The following exercises will develop considerable strength in your left hand, as well as improve your string-crossing chops in your right hand. Don't forget to alternate your right-hand fingers 2-1-2-1, always.

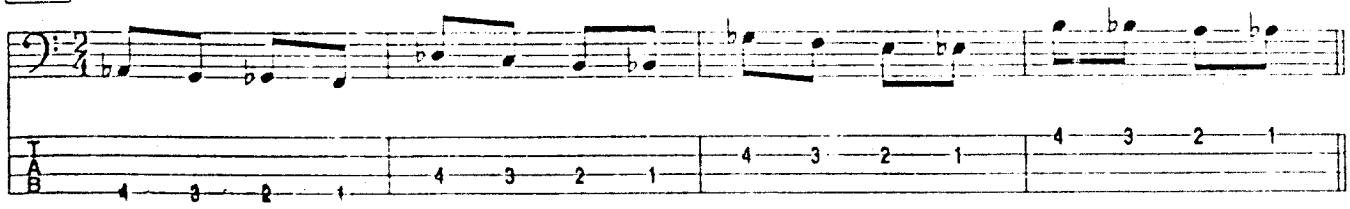
2.10

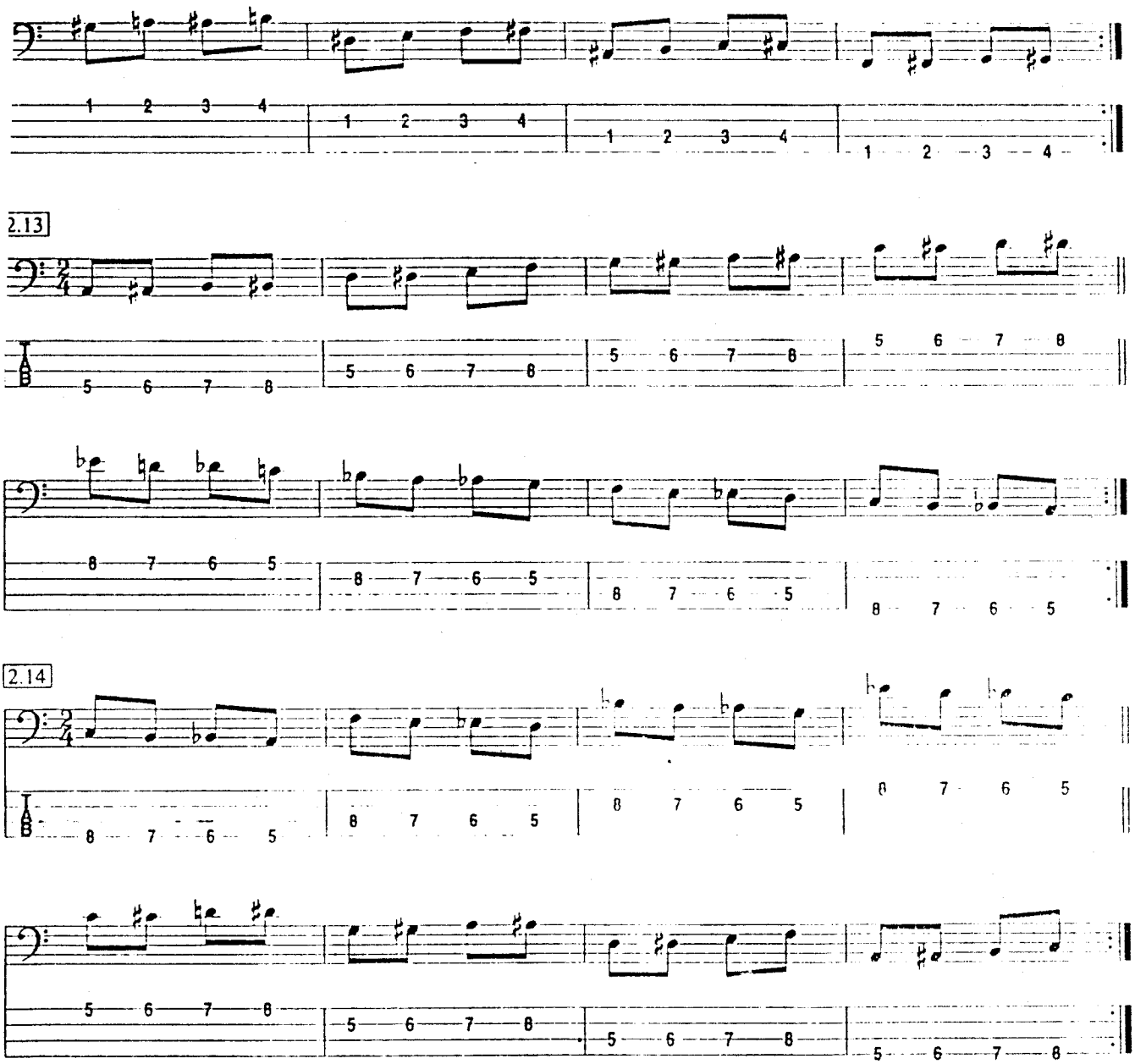


2.11



2.12





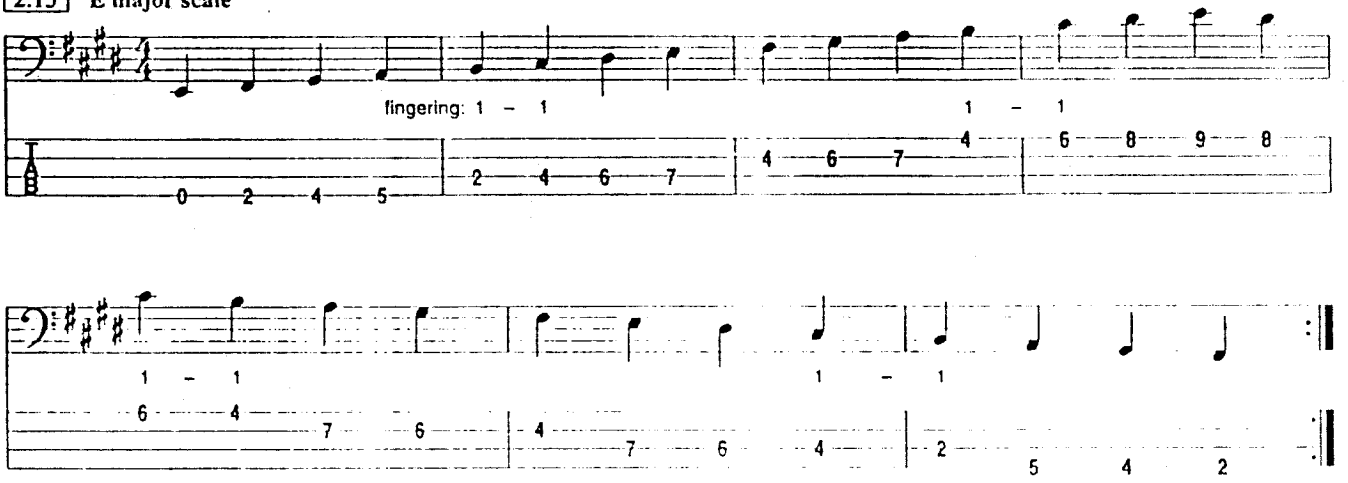
MAJOR SCALES AND ARPEGGIOS

If you want to develop your technique, as well as your musicality, you've got to know your scales and arpeggios. All of them. In the following exercises, I've written out all of the major scales, with the arpeggios. Pay careful attention to the fingerings. Your ability to play these scales is crucial. You must know them inside out. All of them. I've included the key signatures to improve your reading, as well. You've got the tablature if you need it, too. Start slowly. Make sure you get these scales firmly under your fingers. They're crucial.

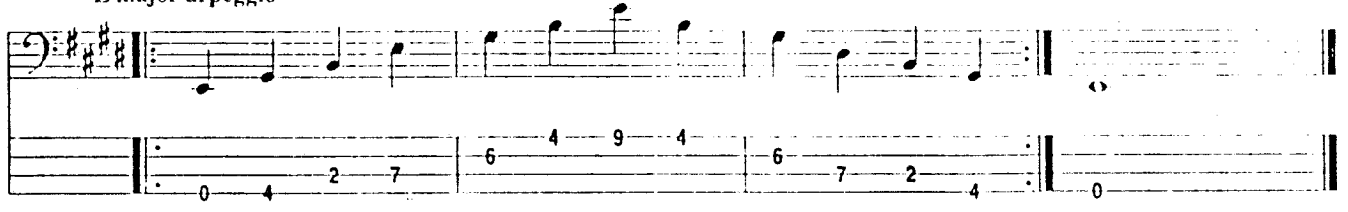
Note: Obviously, there is more than one way to play any piece of music. With the sheer volume of studies presented here, I have provided you with quite a bit of variety. The fingerings I have included are, by no means, the only ones, or even the "best" ones. If you're new at playing scales and arpeggios, I strongly urge you to use the fingerings in this book. They do work very well. If later on, you come up with a better fingering, all the power to you! Or perhaps you are studying with an experienced teacher who wants you to do it his or her way. That's fine. Try it my way, too, though.

You'll notice, also, that when the notes are in the extreme upper register, sometimes I use the 8va symbol and sometimes I write the notes out. This is to get you used to reading more than one kind of notation. Also, there may be times when I'll have you play a note on one string when you'd much rather play it on an open string. I have a reason for everything, here. Playing open strings is easy. Sometimes, however, you may be playing at a slow tempo where an open string would take away all the expression and the feeling that you need to put into the music that can't be achieved with an open string. After you become an expert, you can assess each musical situation and give it whatever it needs. In the meantime, please play these exercises as written.

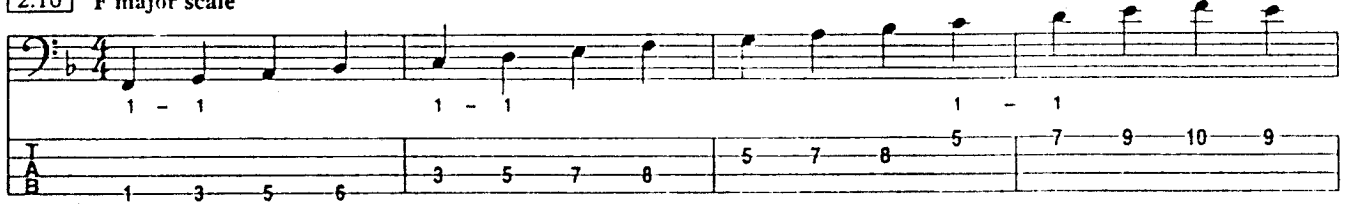
2.15 **E major scale**

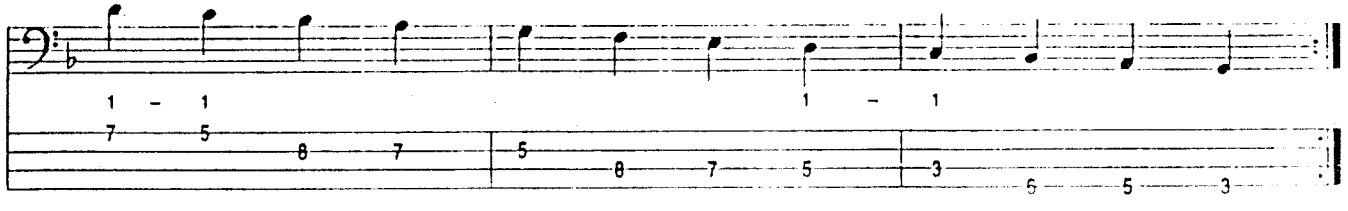


E major arpeggio

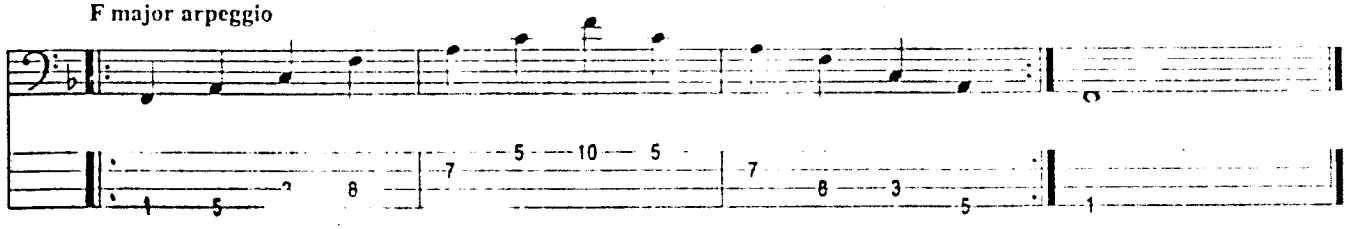


2.16 **F major scale**

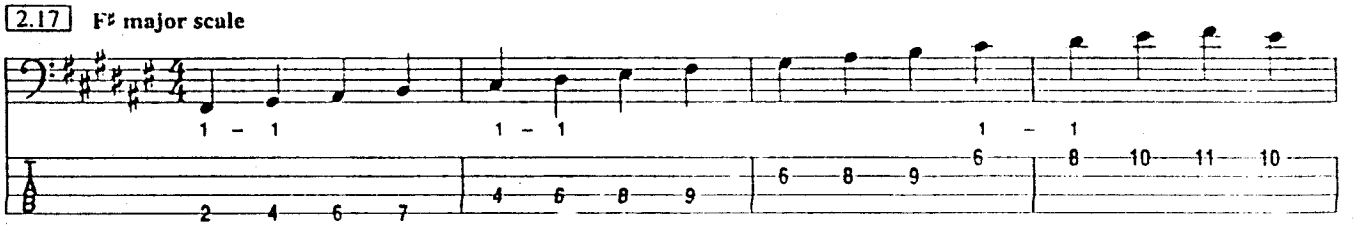


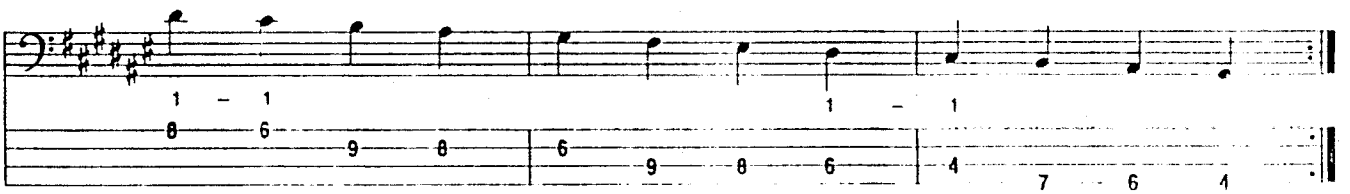


F major arpeggio

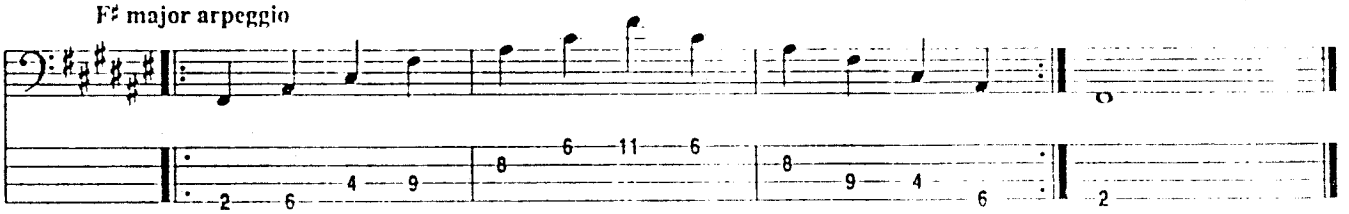


2.17 F♯ major scale

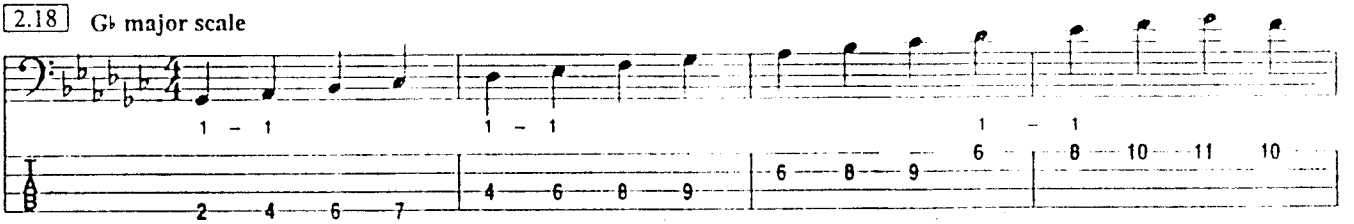


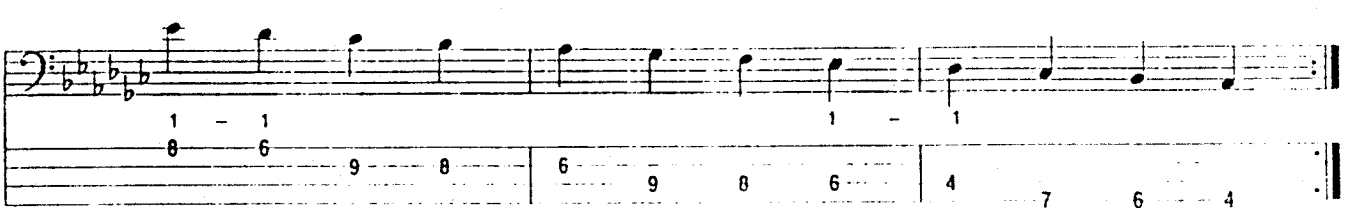


F♯ major arpeggio

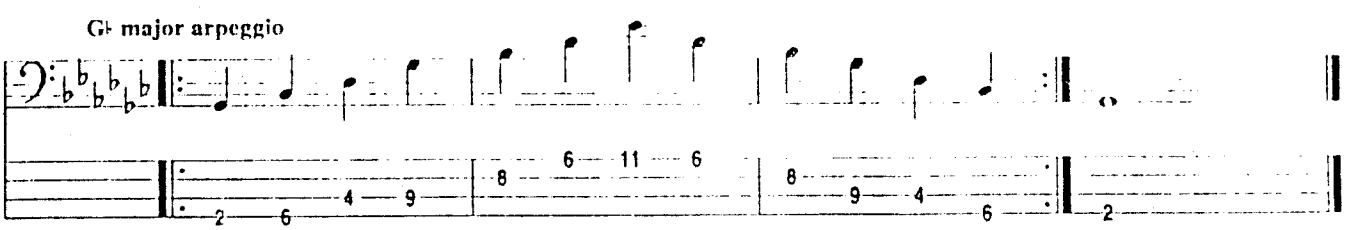


2.18 G♭ major scale

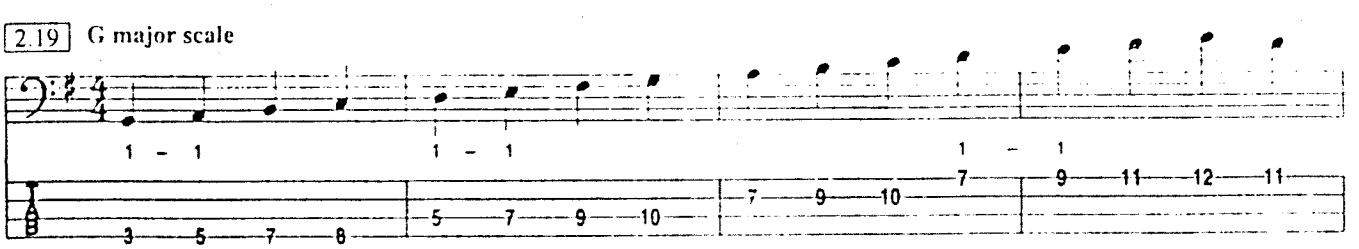


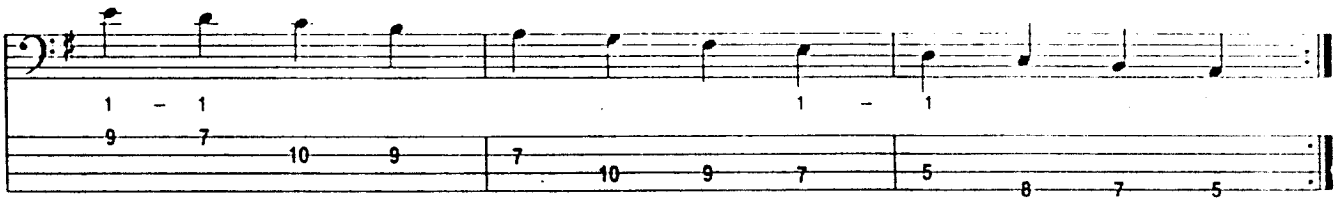


G♭ major arpeggio

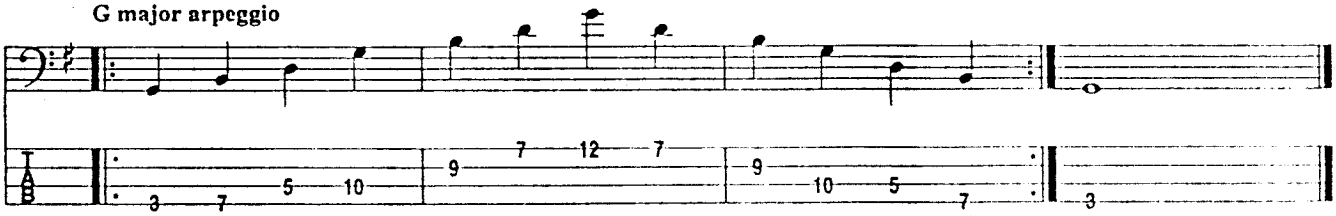


2.19 G major scale

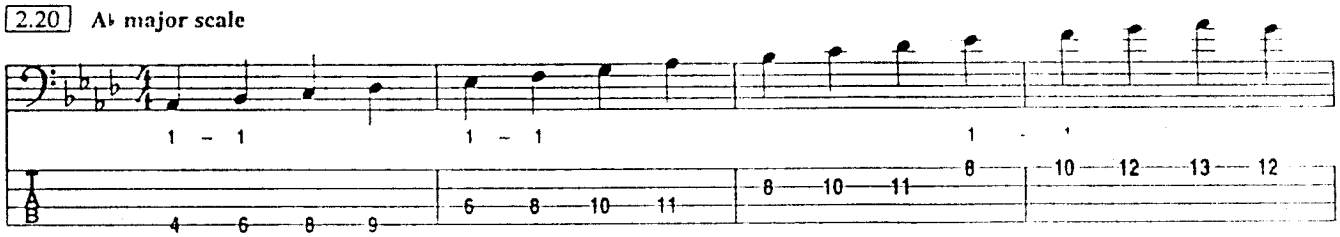


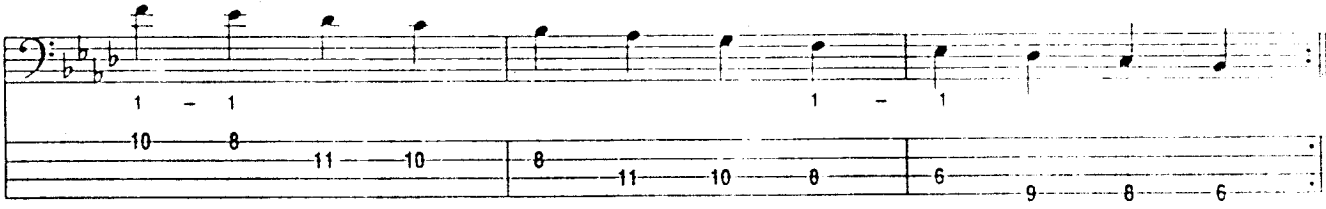


G major arpeggio

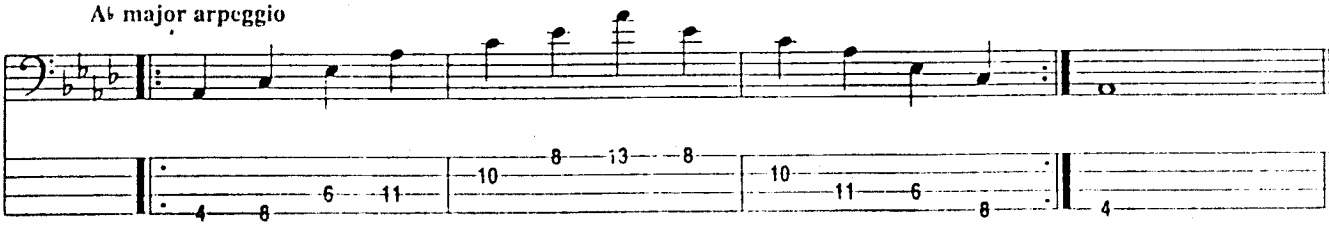


2.20 A♭ major scale

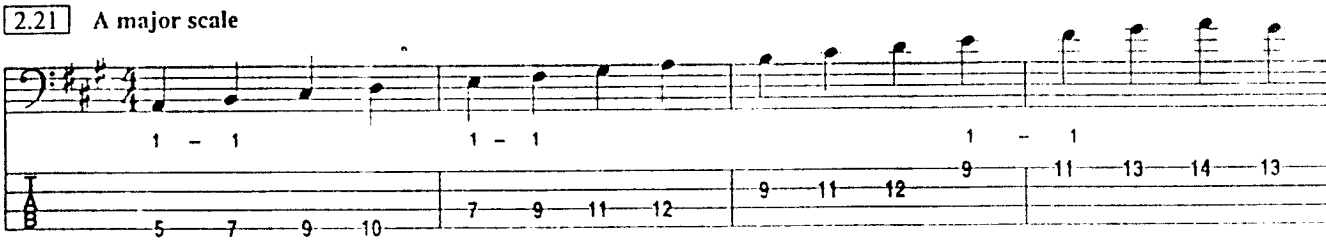


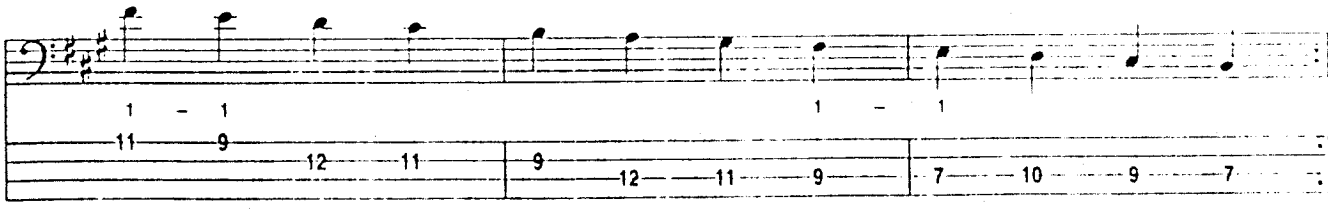


A♭ major arpeggio

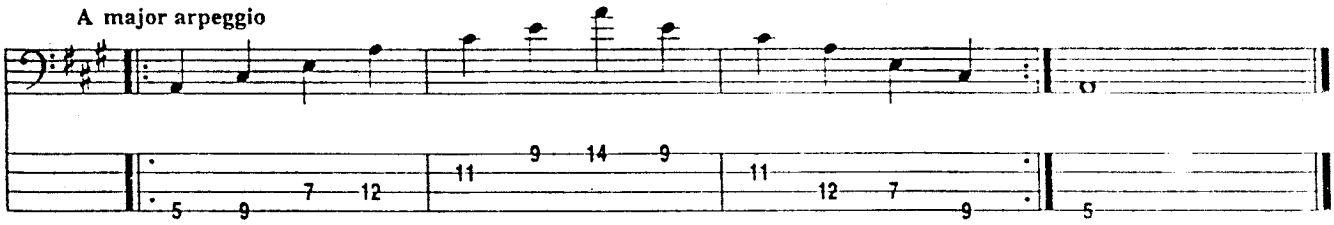


2.21 A major scale

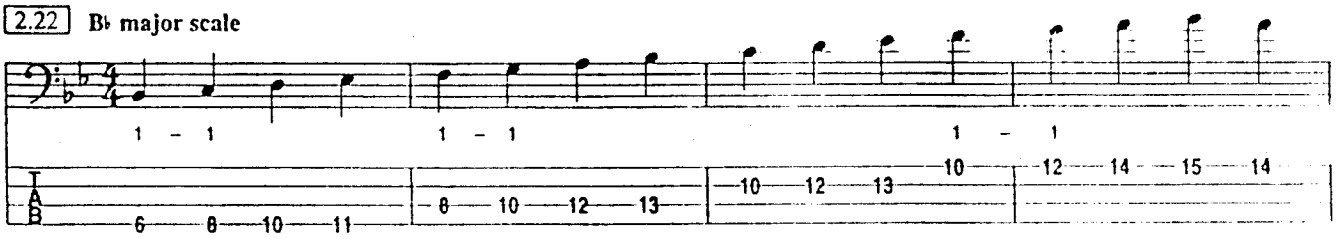


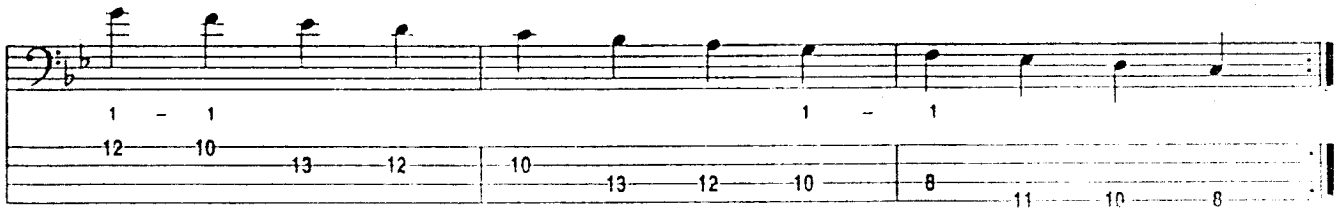


A major arpeggio

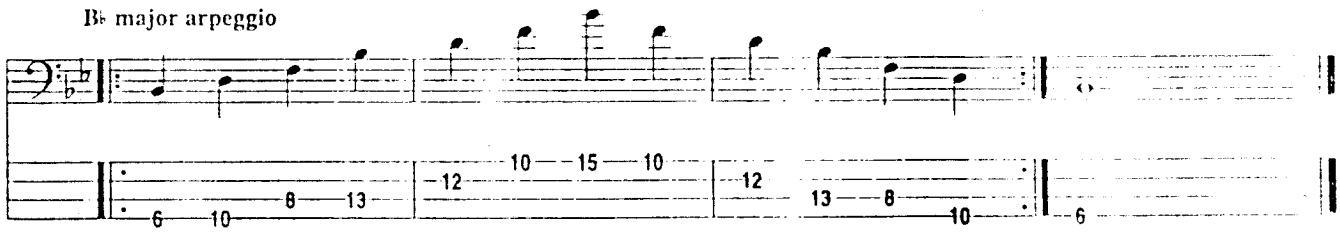


2.22 B♭ major scale

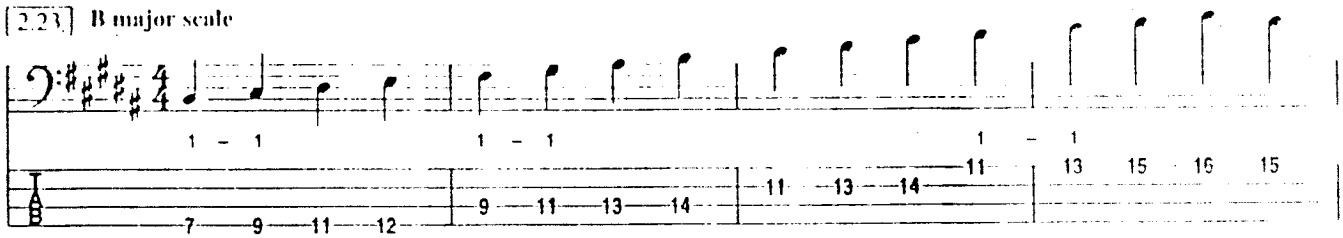


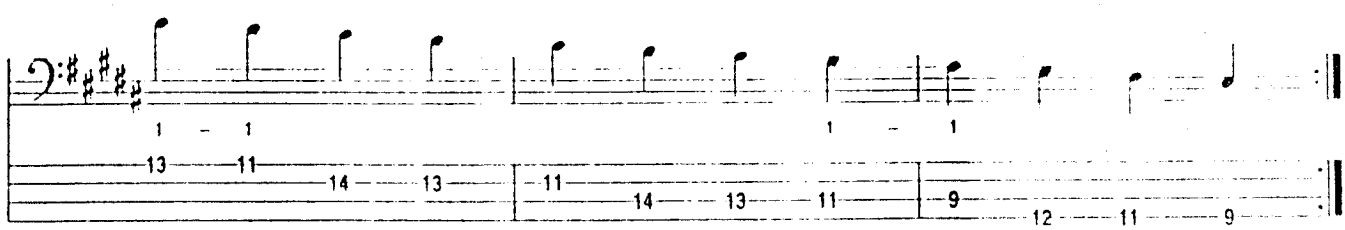


B♭ major arpeggio

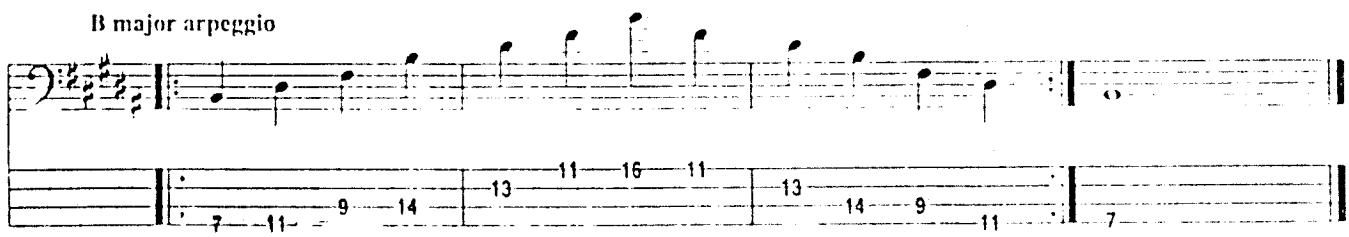


2.23 B major scale

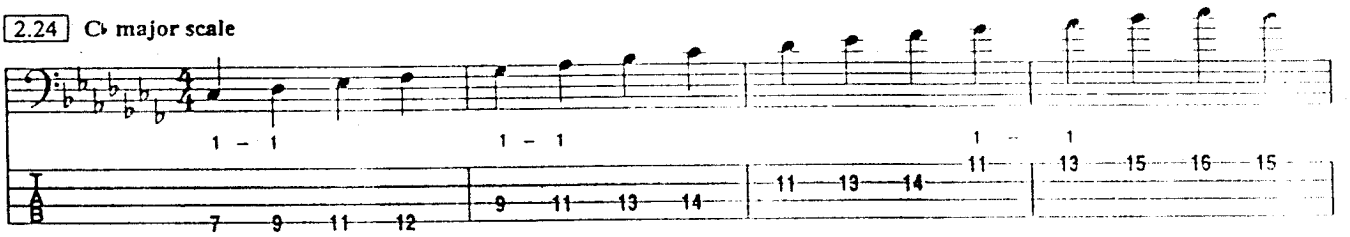


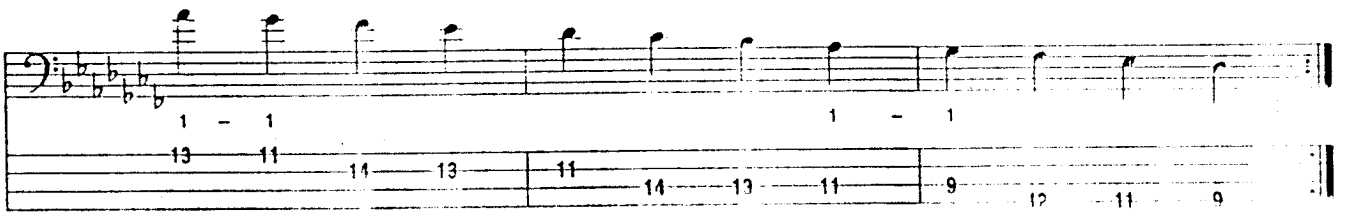


B major arpeggio

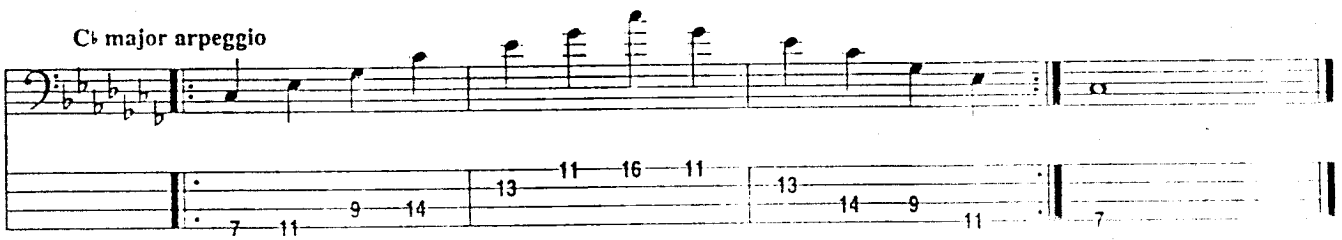


2.24 C♭ major scale

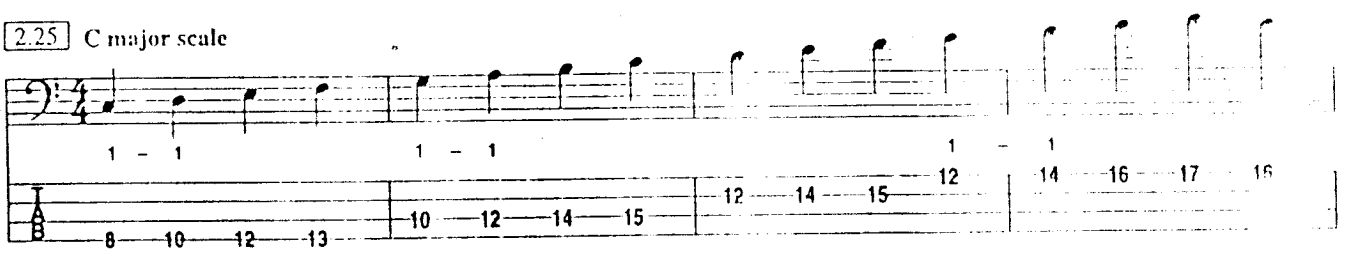


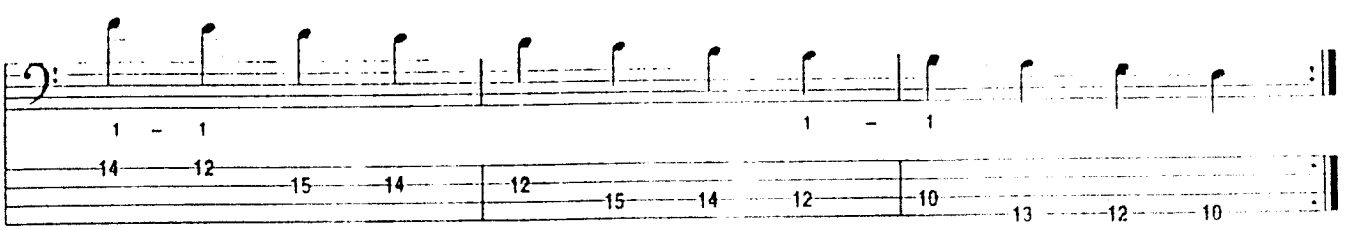


C♭ major arpeggio

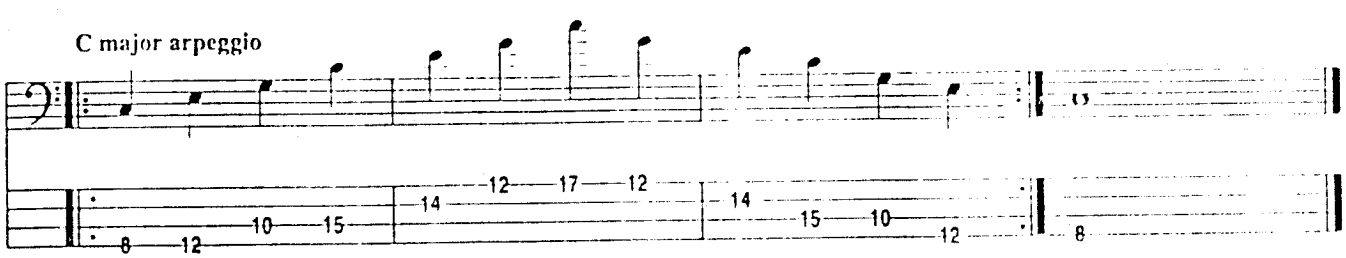


2.25 C major scale

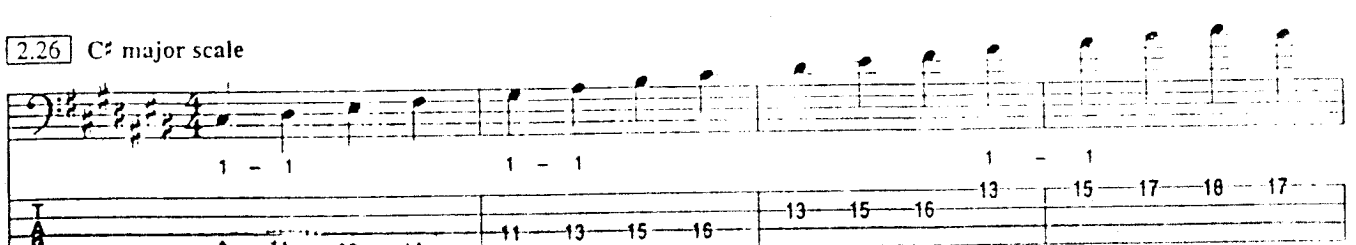


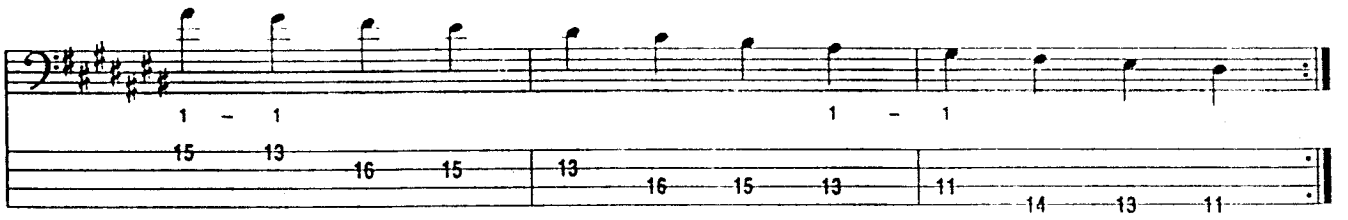


C major arpeggio

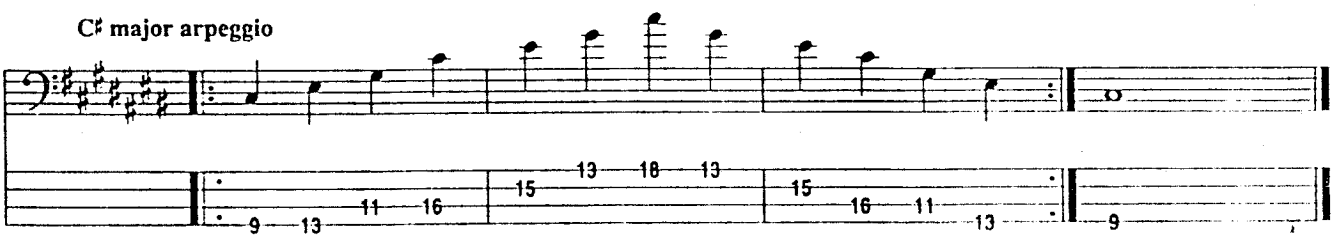


2.26 C♯ major scale

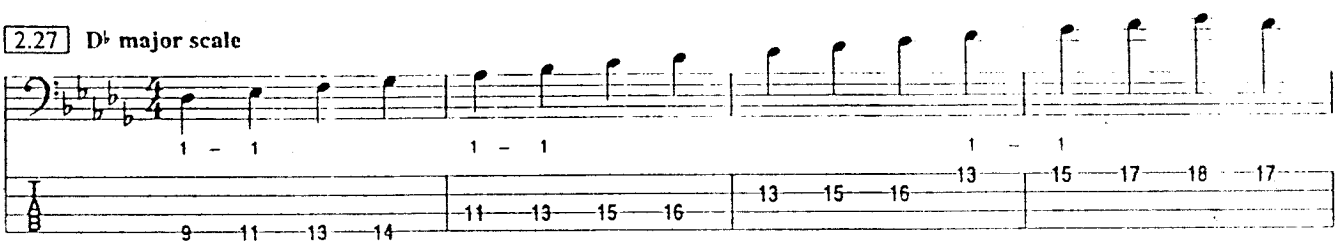


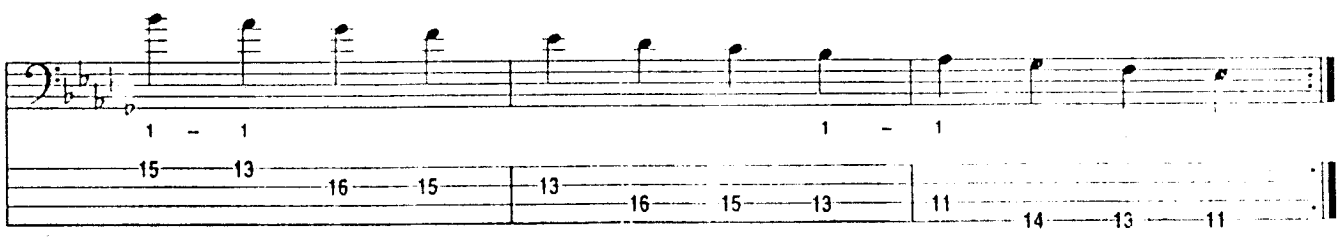


C♯ major arpeggio

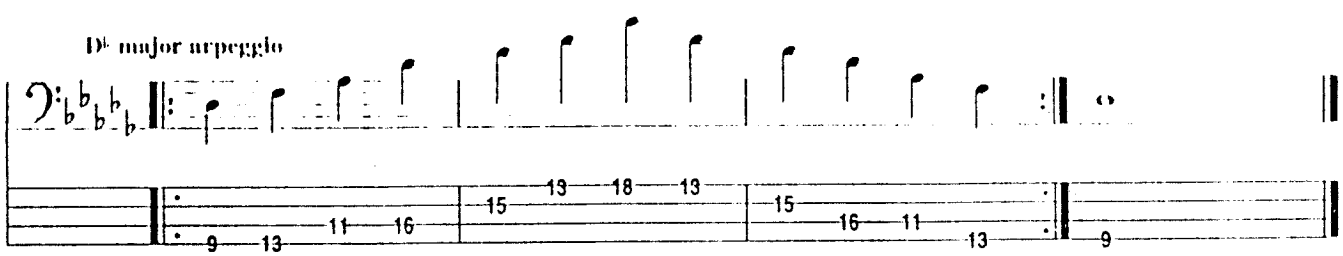


2.27 D♭ major scale

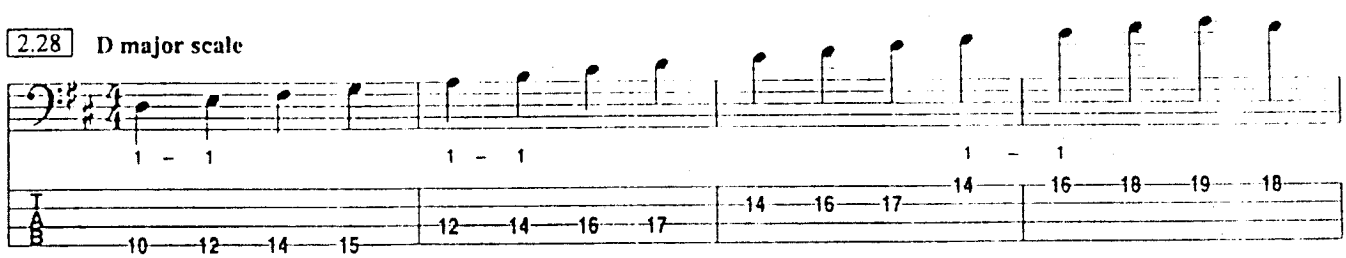


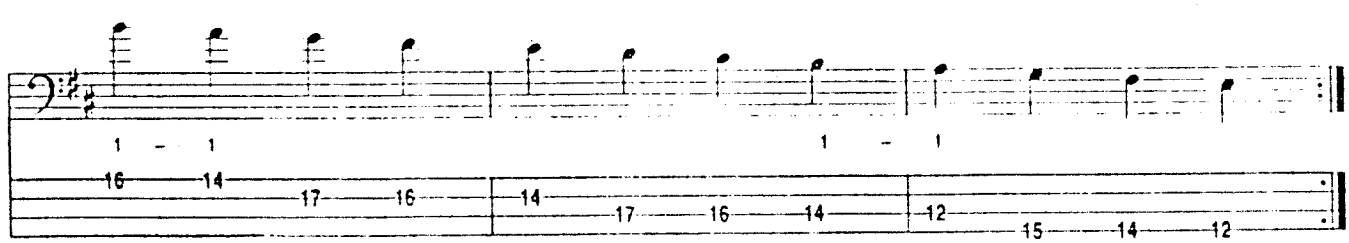


D♭ major arpeggio

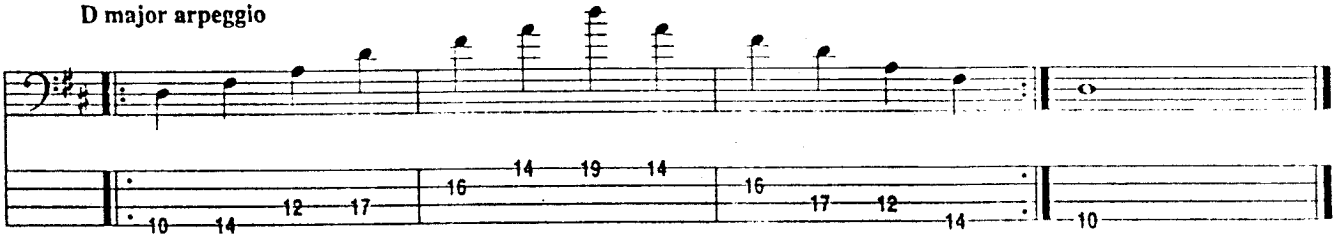


2.28 D major scale

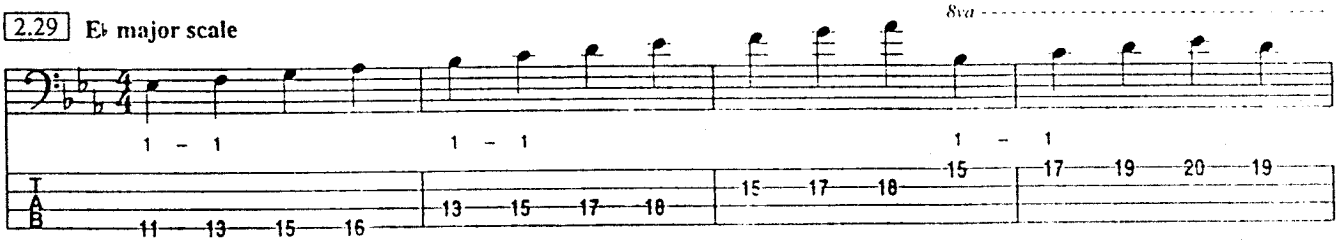


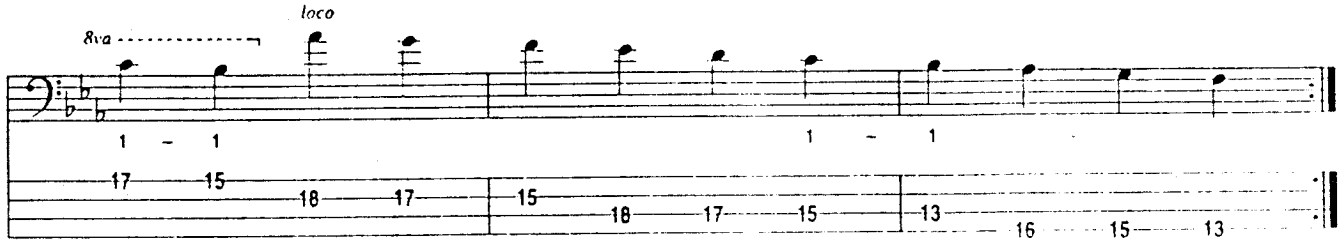


D major arpeggio

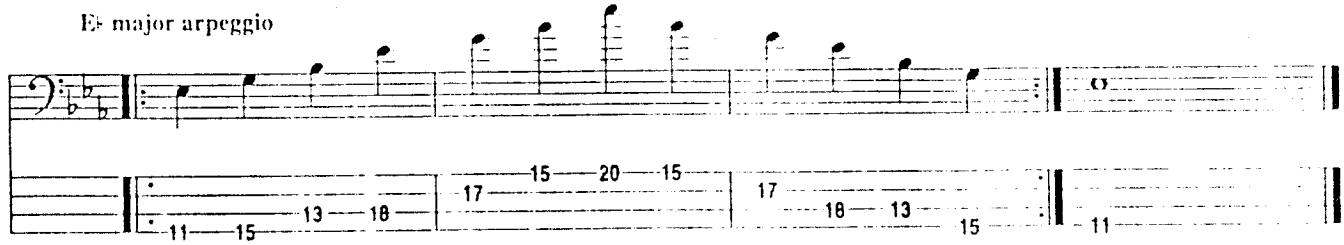


2.29 E♭ major scale





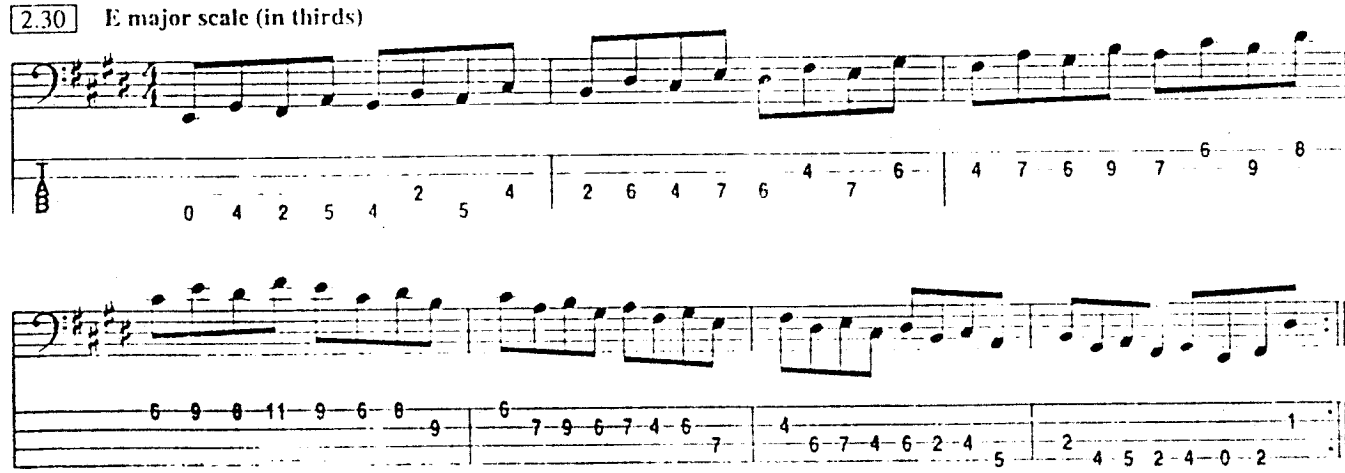
E♭ major arpeggio



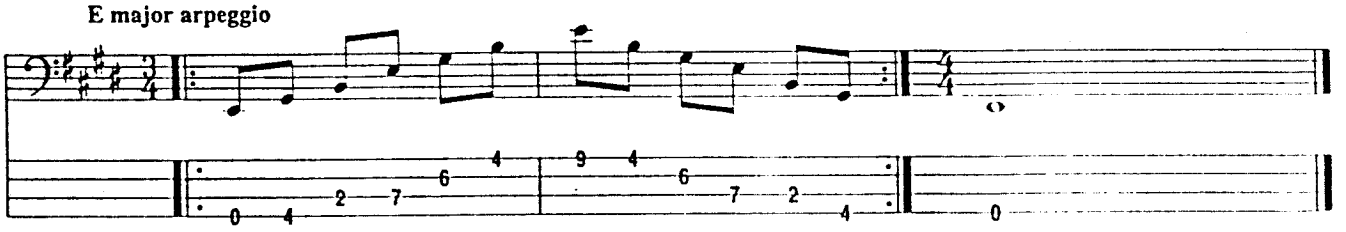
MAJOR SCALES IN THIRDS

Playing scales in thirds will improve your chops dramatically! It will also give you a better understanding of the music, in your mind and in your fingers. Adhering strictly to the 2-1-2-1 right-hand fingering will require some extra effort and concentration while playing in thirds. Make sure you practice these exercises carefully. I've included the arpeggios here, as well. It's a good habit to play the arpeggio immediately after each scale. Beginning with the F♯ scale (exercise 2.32), you may begin the arpeggio with either the first or second finger of the left hand. Let's continue.

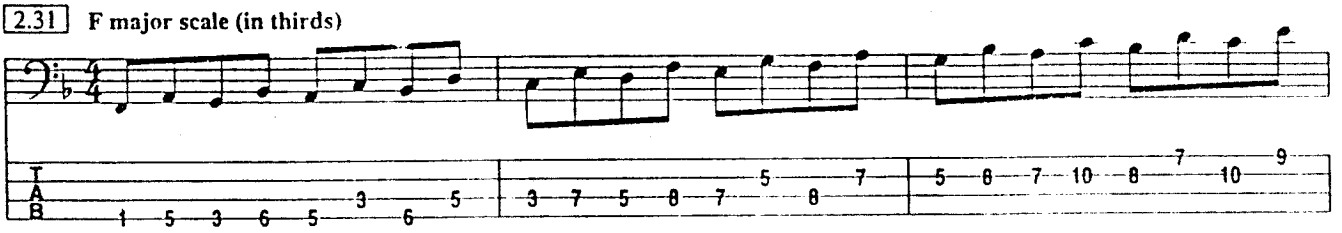
2.30 E major scale (in thirds)

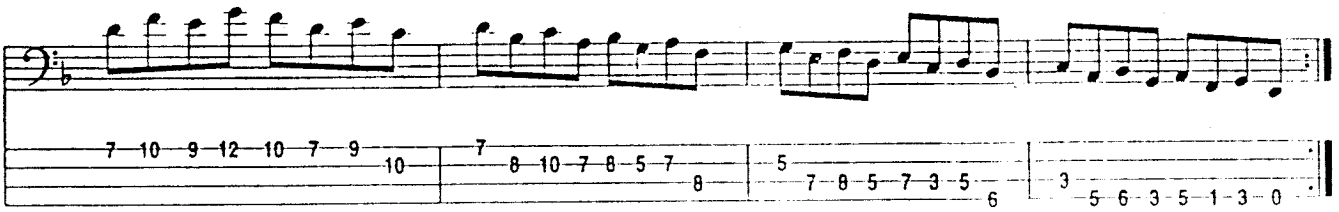


E major arpeggio

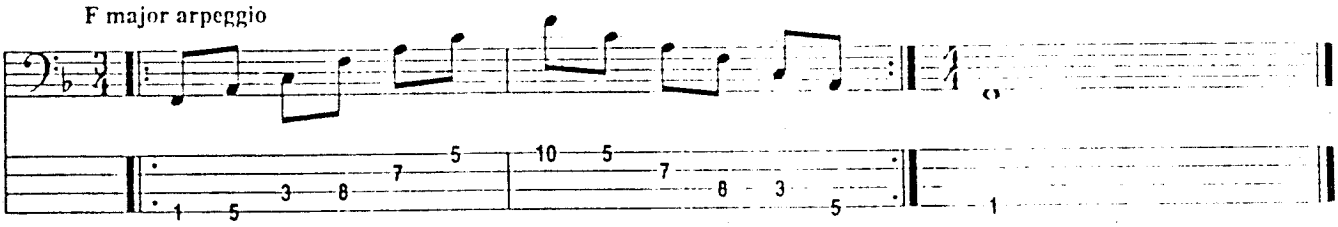


2.31 F major scale (in thirds)

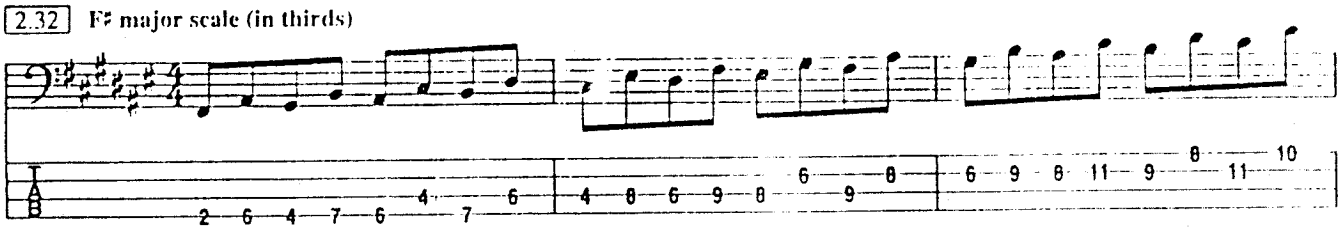


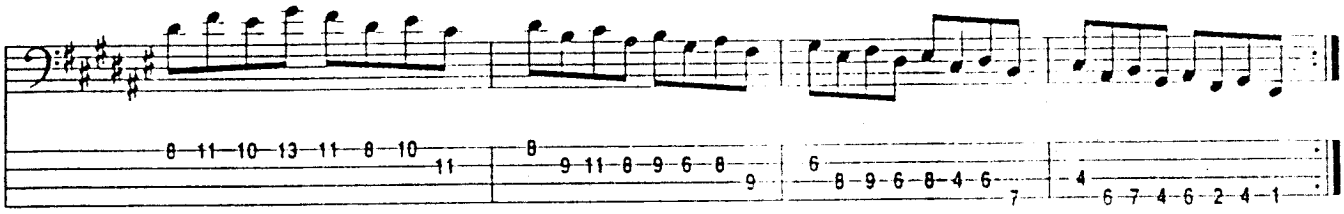


F major arpeggio

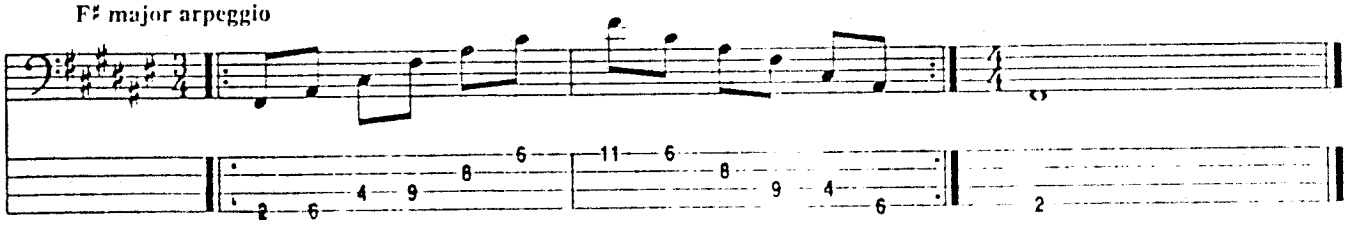


2.32 F♯ major scale (in thirds)

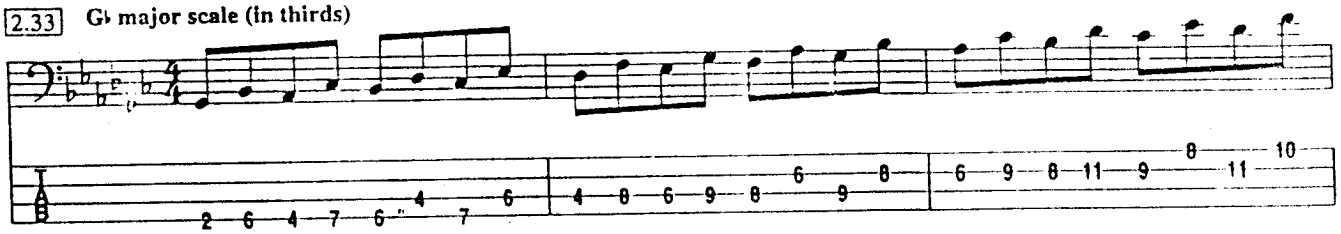


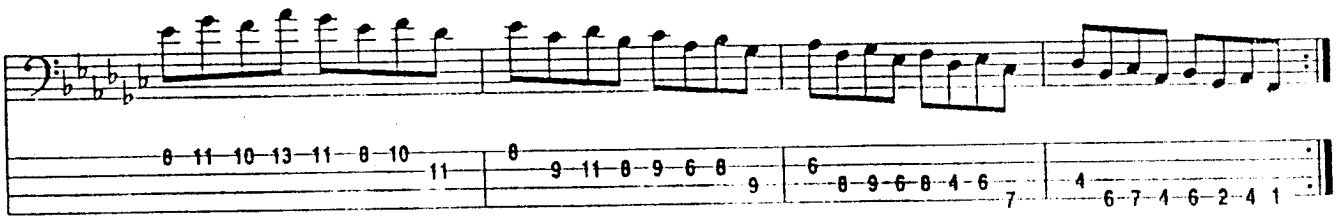


F♯ major arpeggio

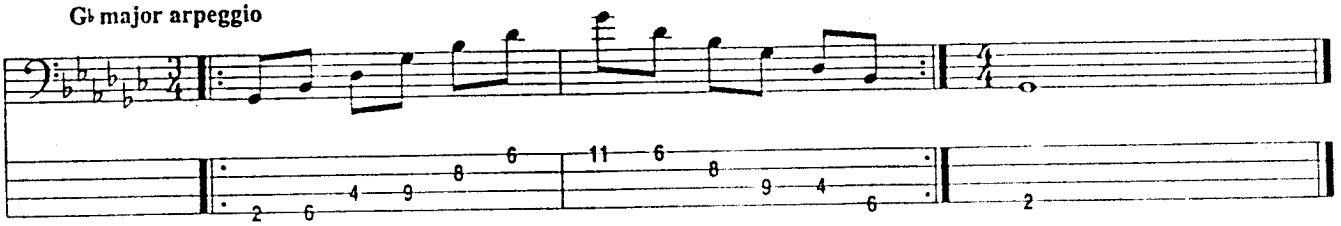


2.33 G♭ major scale (in thirds)

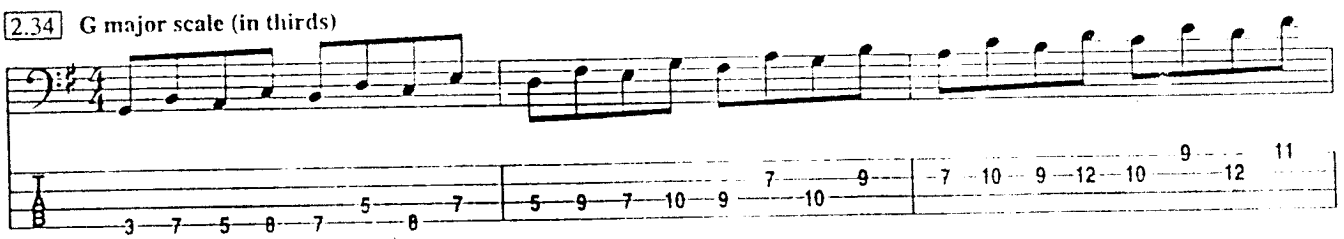


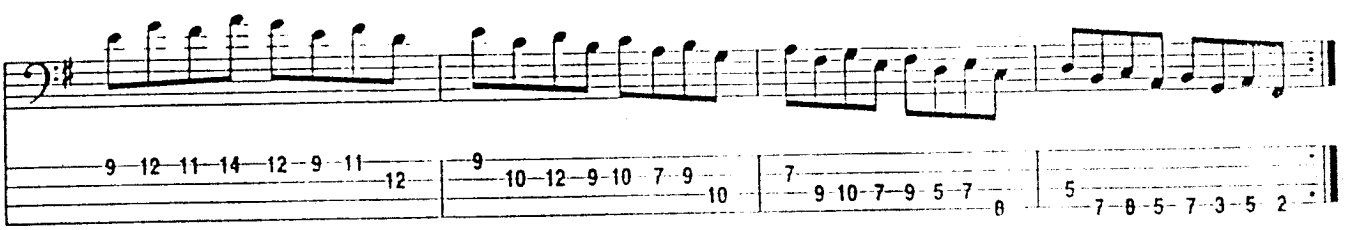


G♭ major arpeggio

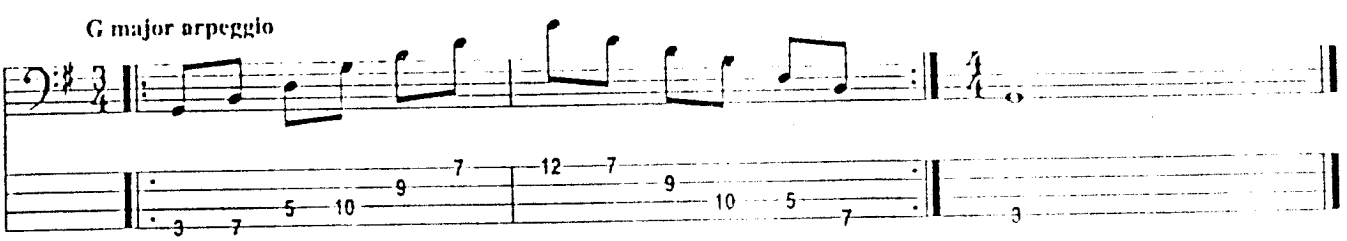


2.34 G major scale (in thirds)

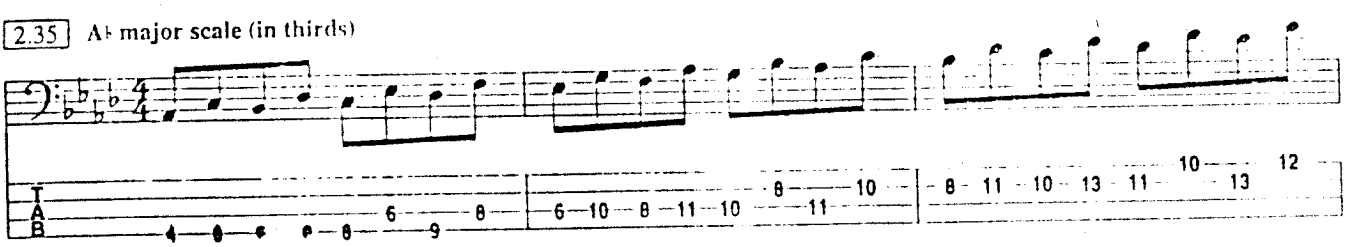


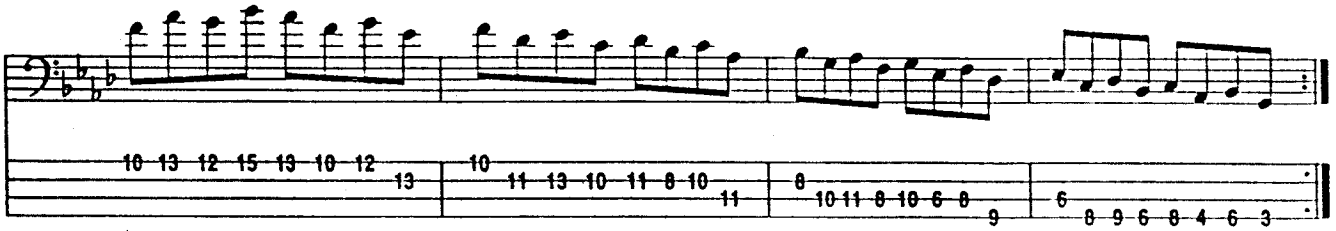


G major arpeggio

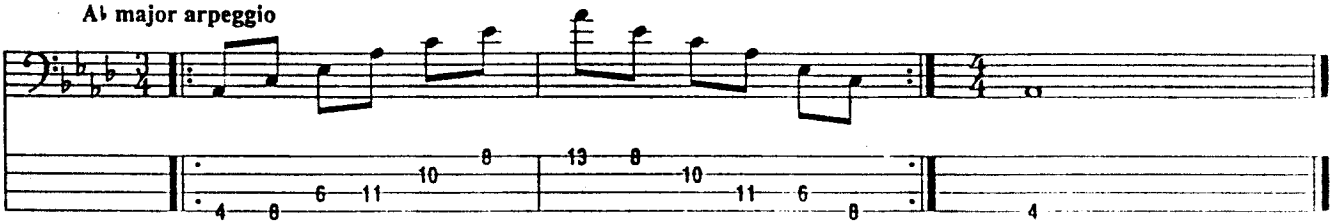


2.35 A♭ major scale (in thirds)

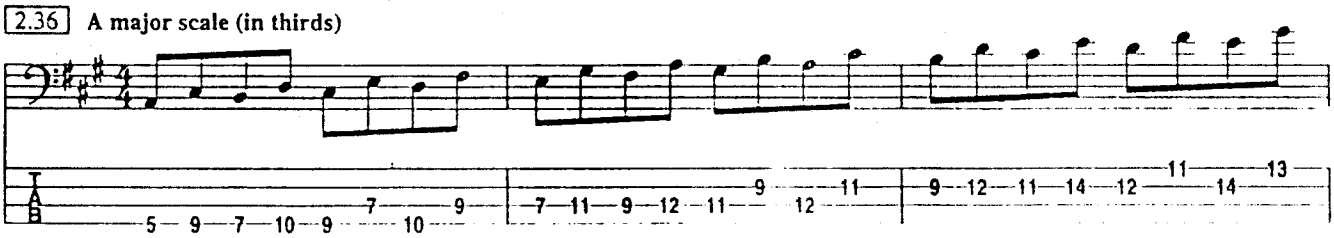


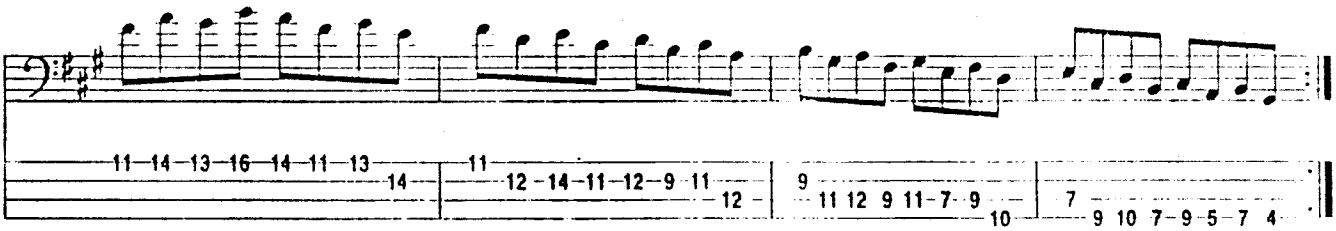


A♭ major arpeggio

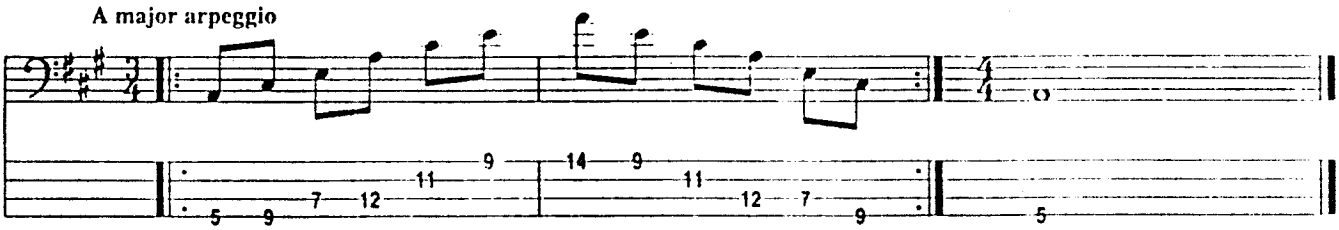


2.36 A major scale (in thirds)

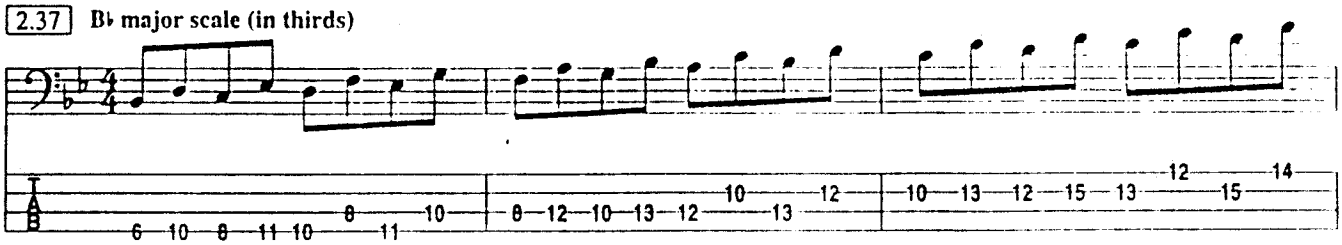


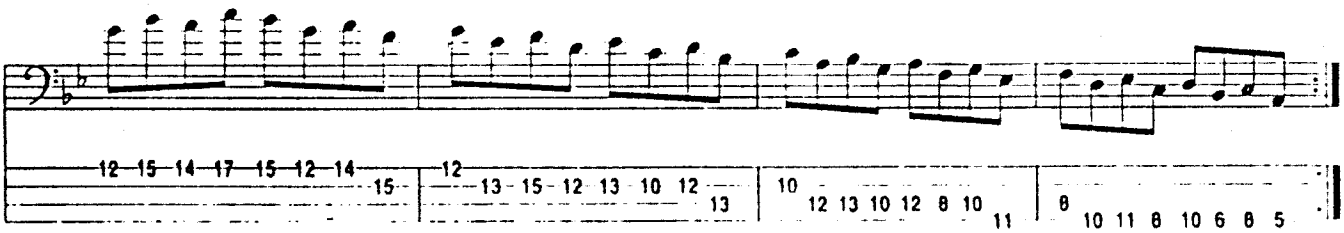


A major arpeggio

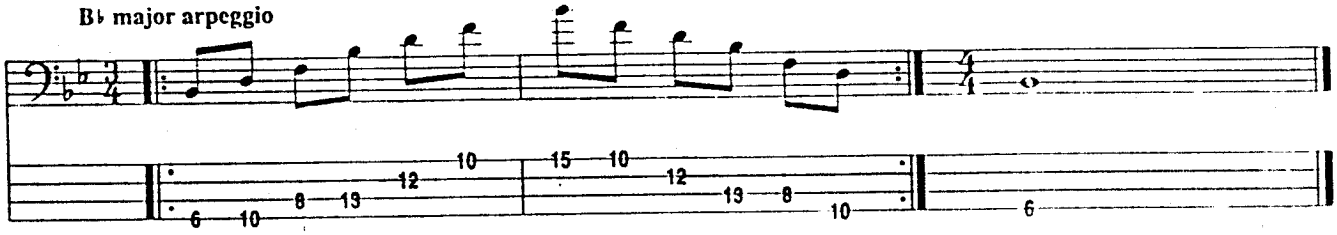


2.37 B♭ major scale (in thirds)

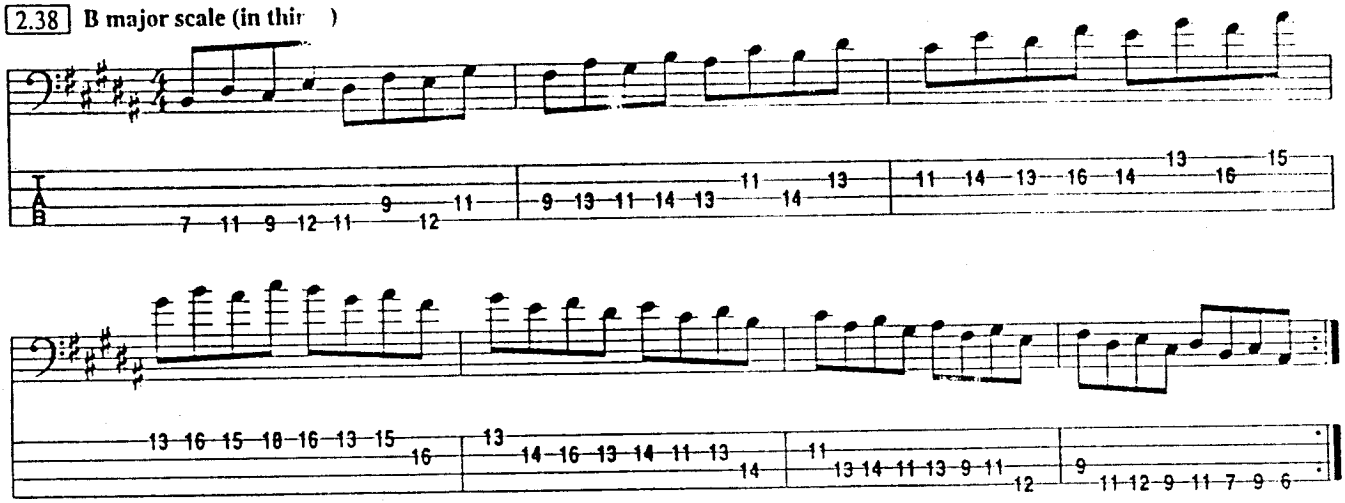




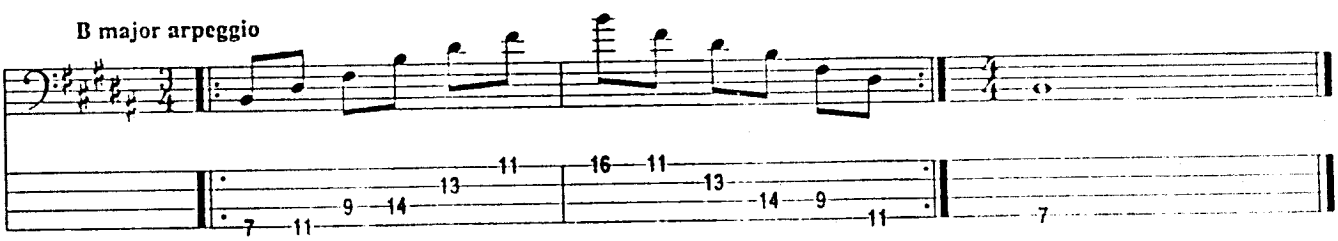
B♭ major arpeggio



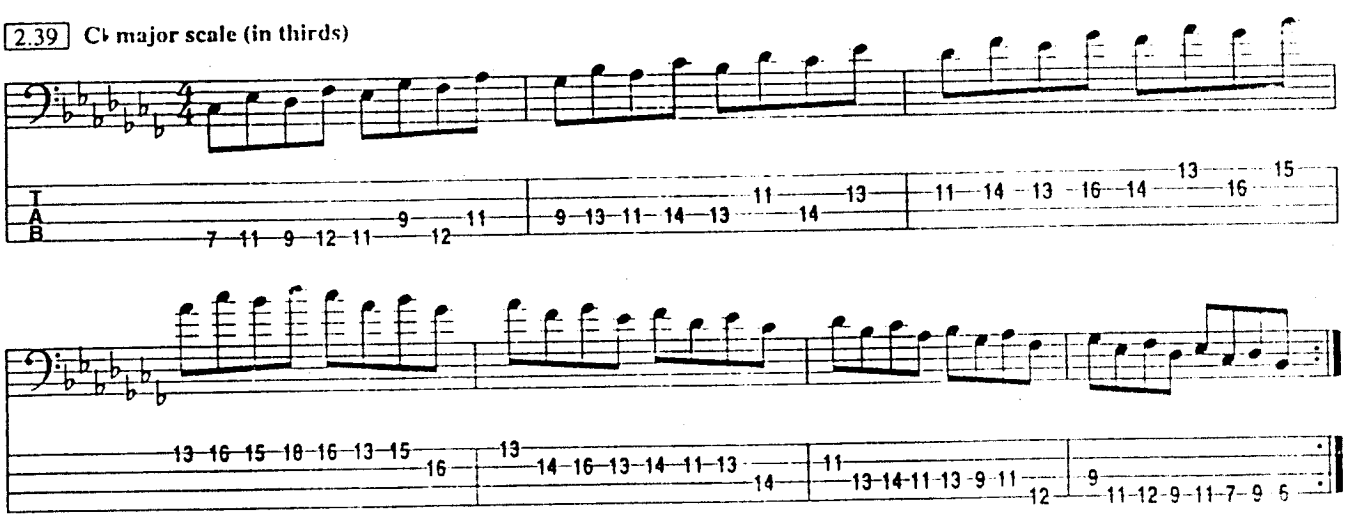
2.38 B major scale (in thir)



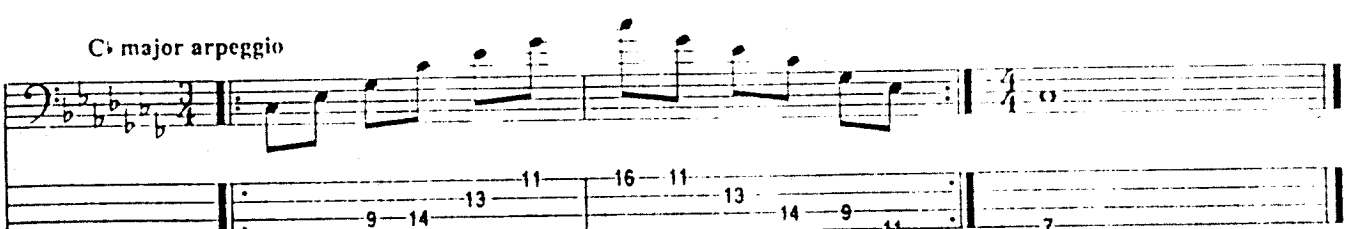
B major arpeggio



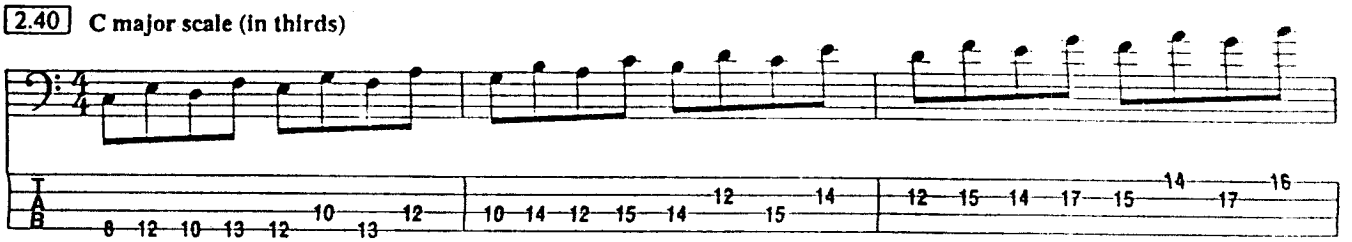
2.39 C♭ major scale (in thirds)

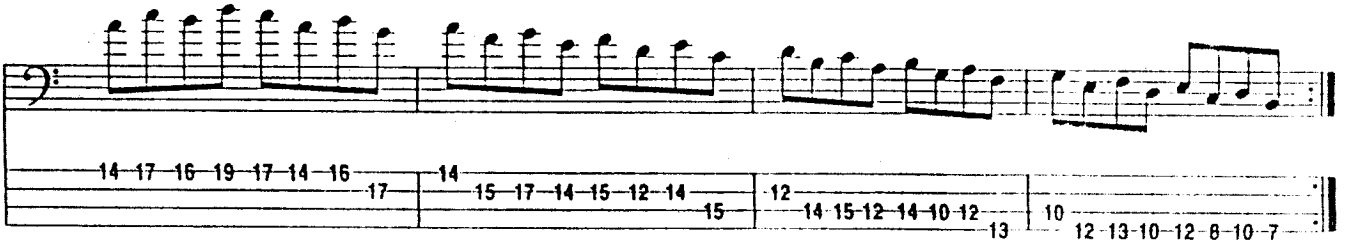


C♭ major arpeggio

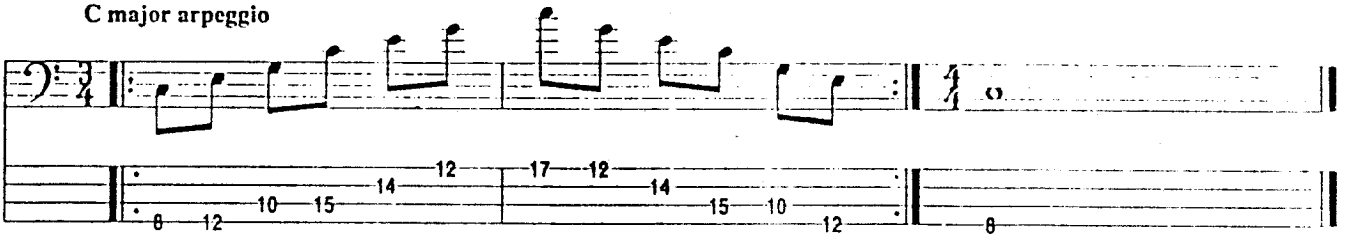


2.40 C major scale (in thirds)

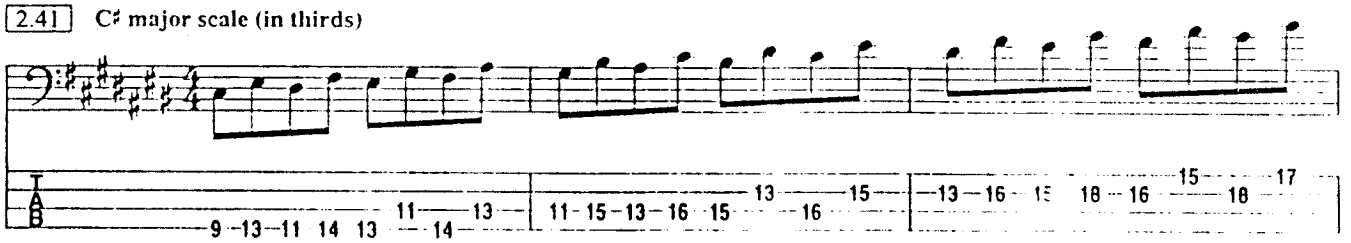


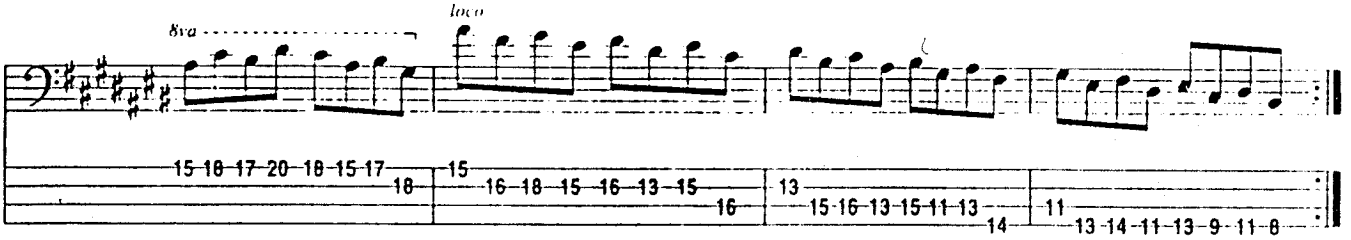


C major arpeggio

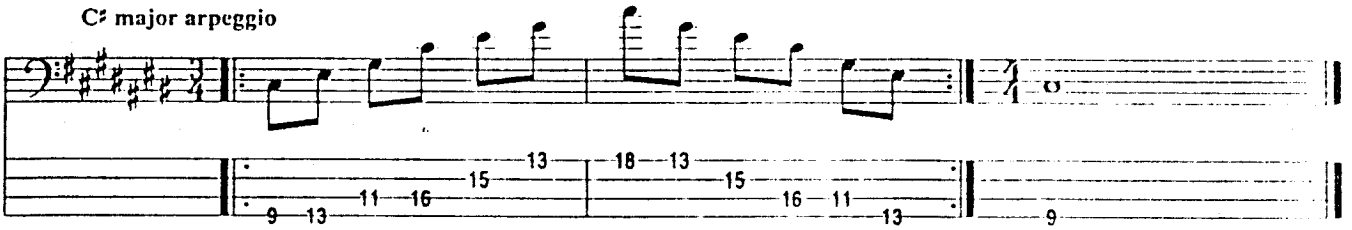


2.41 C♯ major scale (in thirds)

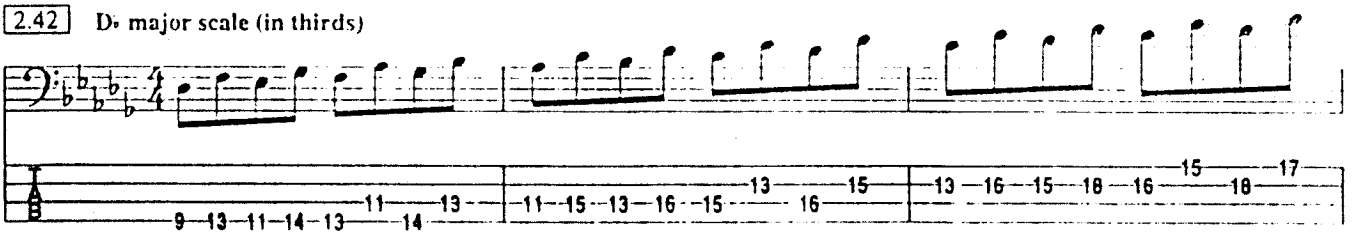


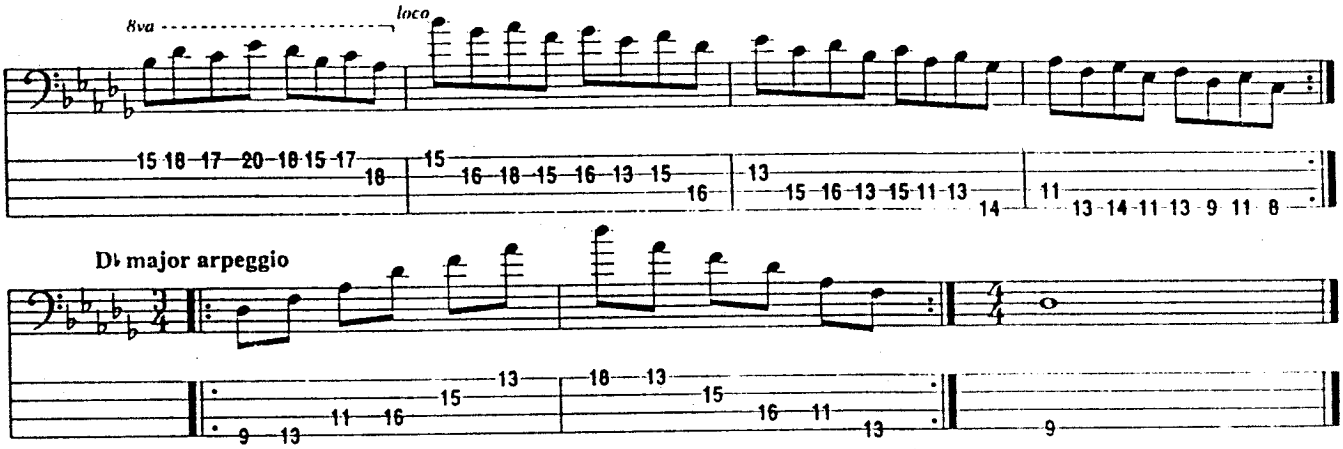


C♯ major arpeggio



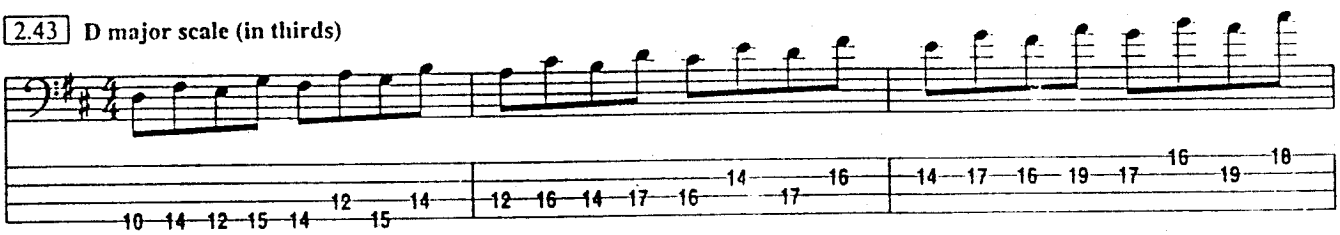
2.42 D♭ major scale (in thirds)

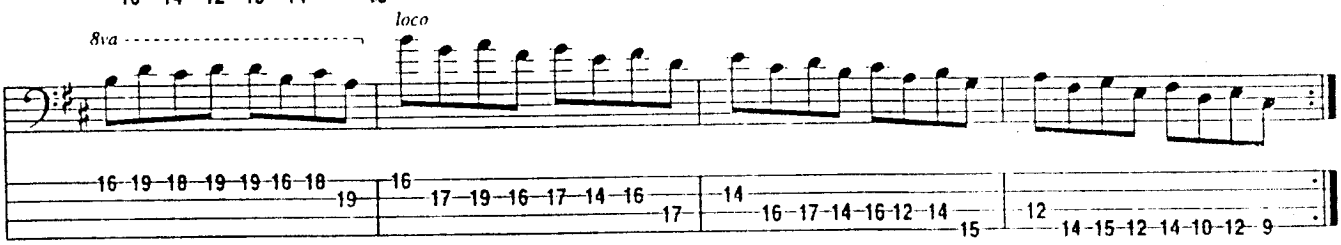




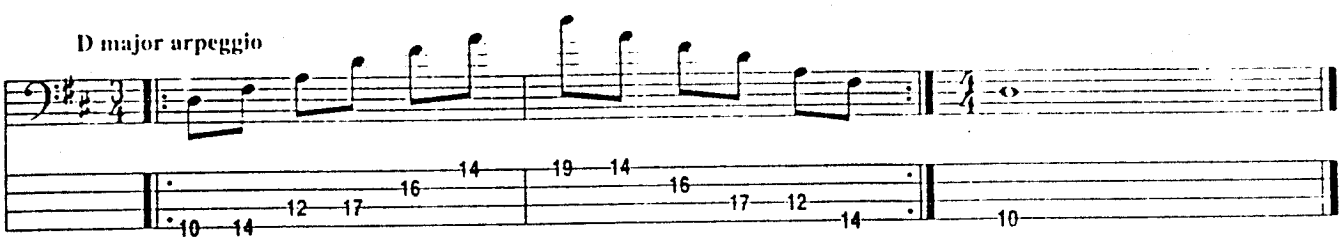
D♭ major arpeggio

2.43 D major scale (in thirds)

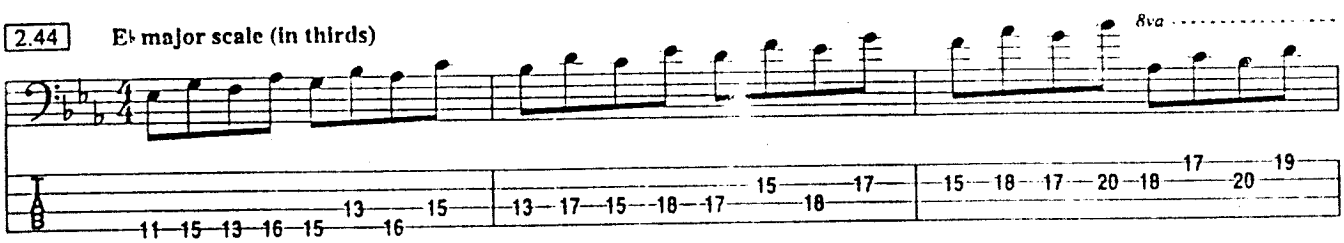


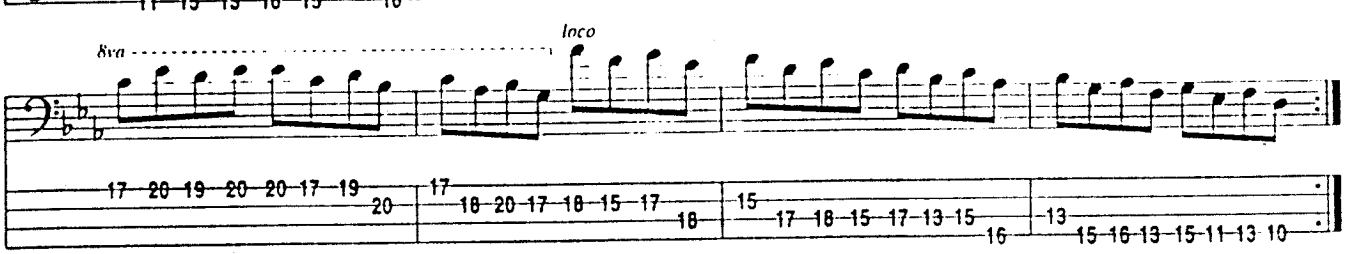


D major arpeggio

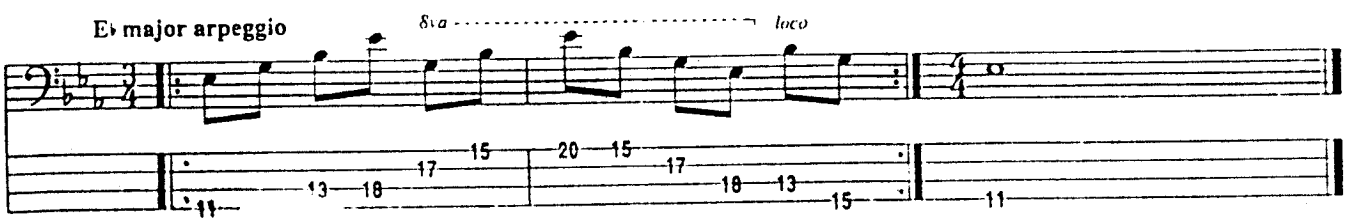


2.44 E♭ major scale (in thirds)





E♭ major arpeggio



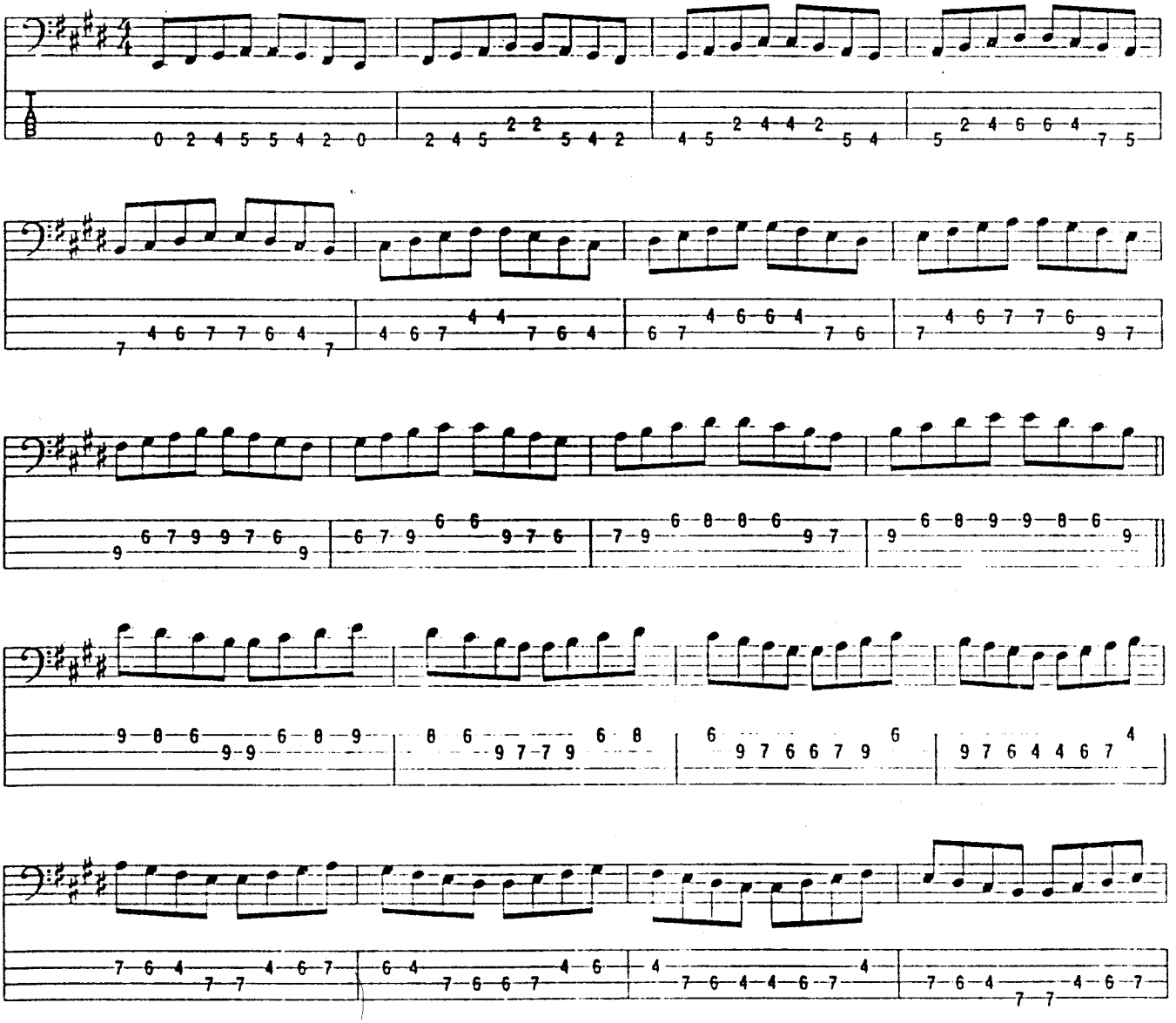
VARIATIONS OF MAJOR SCALES

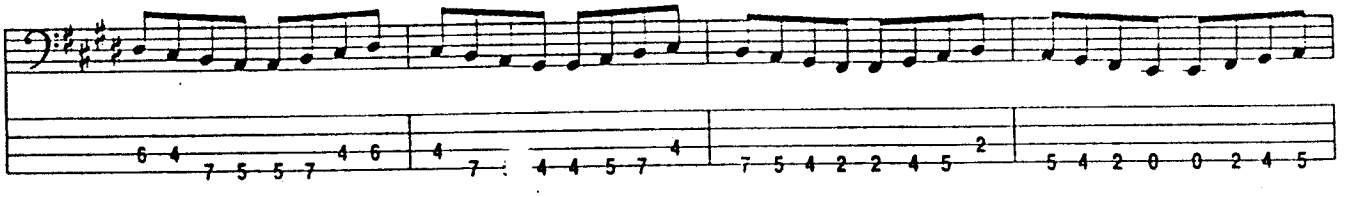
Now let's try another variation. Practicing this exercise will give you tremendous facility in both hands and will help you build technique, strength and endurance. Once you become familiar with this pattern, *be sure to practice it in all twelve keys!* See if you can come up with some of your own fingerings that are logical and facilitate smooth shifts on the fingerboard. Or maybe you have a teacher that would like you to use a particular fingering.

In any case, don't just practice in "E" major. In fact, you might even want to use your music notebook to write this pattern out in all the keys (be sure to include F♯ and G♭, B and C♭ and C♯ and D♭). It'll be great experience for you! I deliberately did not write them all out for you. Coming up with your own fingerings will help you learn them more effectively and remember them more easily (whether you actually write them out or not).

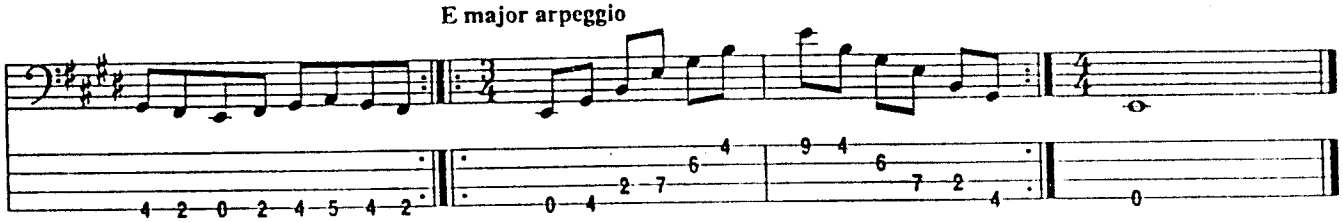
Be sure to practice in moderation. I'm giving you some pretty demanding stuff here. If you need to take a break, go ahead. Maybe you'd like to flip through the Discography for a while, or do some listening. When you're ready to go on, I'll be right here.

2.45 **E major (variations)**





E major arpeggio



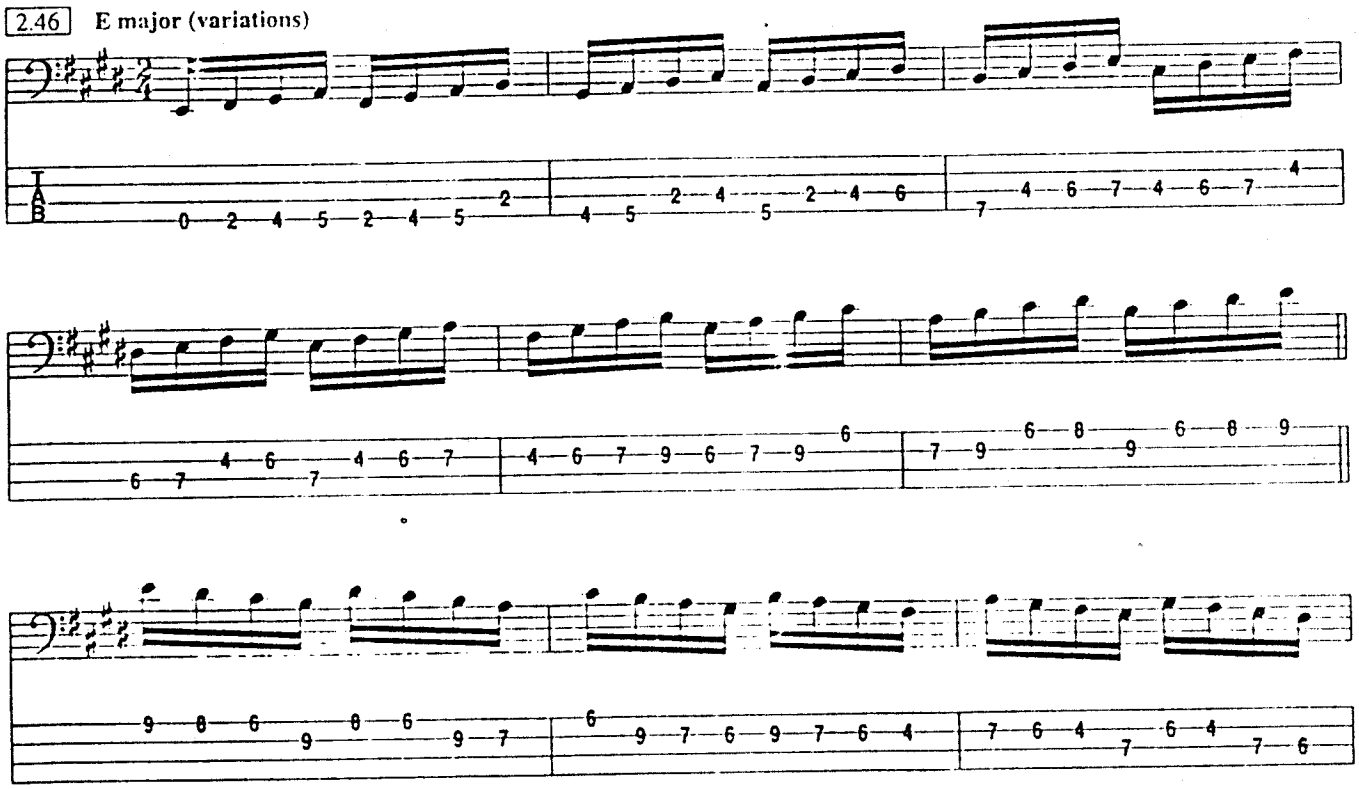
ADDITIONAL VARIATIONS OF MAJOR SCALES

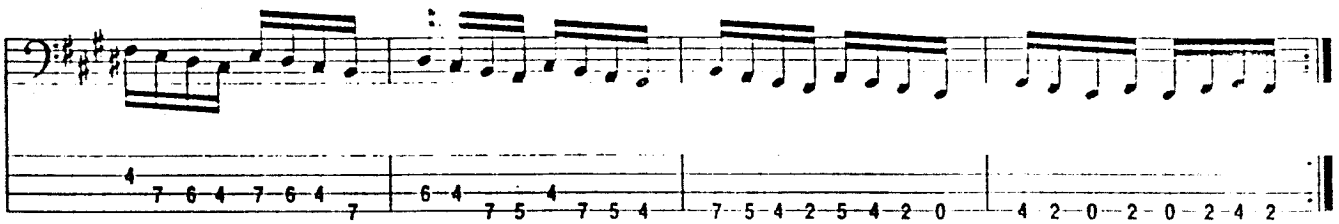
The next set of exercises offers yet another variation. As before, *be sure to practice this variation in all twelve keys.*

Remember, there's nothing wrong with playing these exercises slowly. *Really* slowly. In fact, why don't you try setting the metronome at a slow tempo (pick a good one like maybe 60 or even 50), and play through each exercise once. Then increase the tempo (to, say, 64 or 68, whatever is appropriate) and play through it again. Now set the metronome back to the original slow tempo and play through through it once again. Then set the metronome even higher, to, say, 72. Keep repeating this process, practicing the slow tempo every other time. Once you're satisfied, go to another key and repeat the entire process.

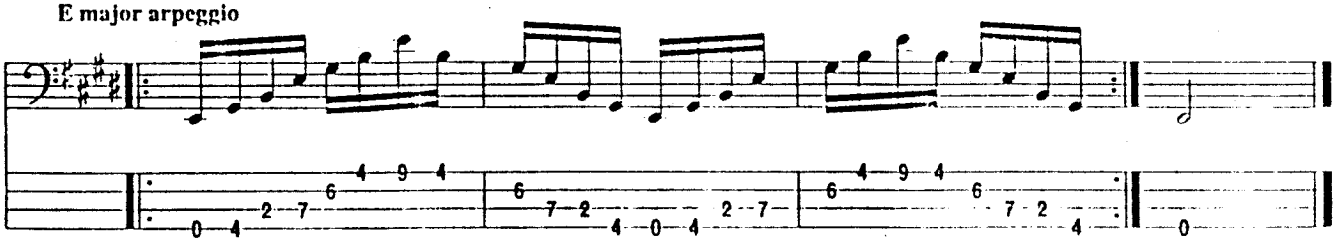
This is a good way to learn to play fast (and everybody wants to play fast!). Don't ever lose sight of the music, though. Playing fast just for the sake of playing fast is not going to impress anybody. Do it for the sake of the music! Concentrate on the 2-1-2-1 technique (don't cheat!). Be especially careful when crossing strings. Go!

2.46 E major (variations)





E major arpeggio

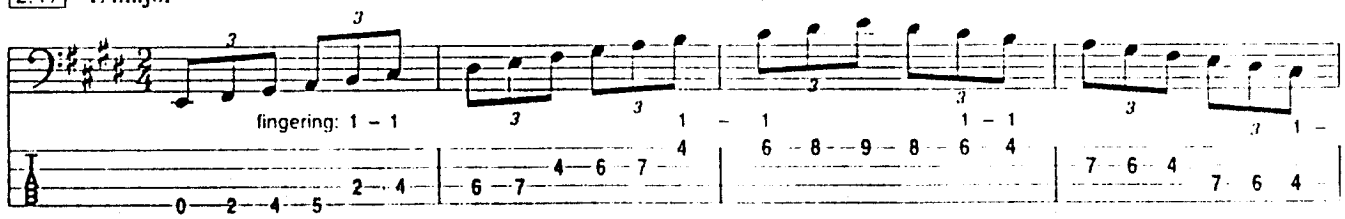


STUDIES IN TRIPLETS

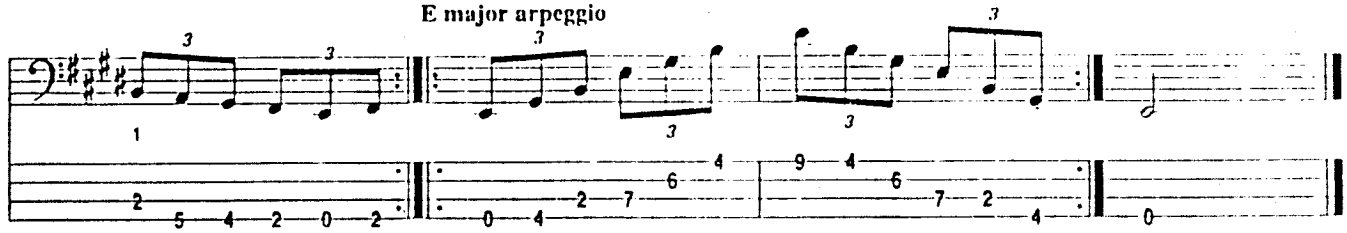
Let's round out our study with some variations of triplets. All the rules still apply. You may want to start more slowly here, especially because of the string crossings. Triplets have a whole different feel to them and will require some extra concentration and effort. They're really fun once you get them down, though.

Throughout the course of these exercises, you'll also encounter different configurations of eighth and sixteenth notes, as well as some different time signatures. So in addition to building your technique, you'll be improving your reading, as well. The arpeggios are included here, as well. As before, beginning with the F♯ scale (exercise 2.49), you may begin the arpeggio with either the first or second finger of the left hand.

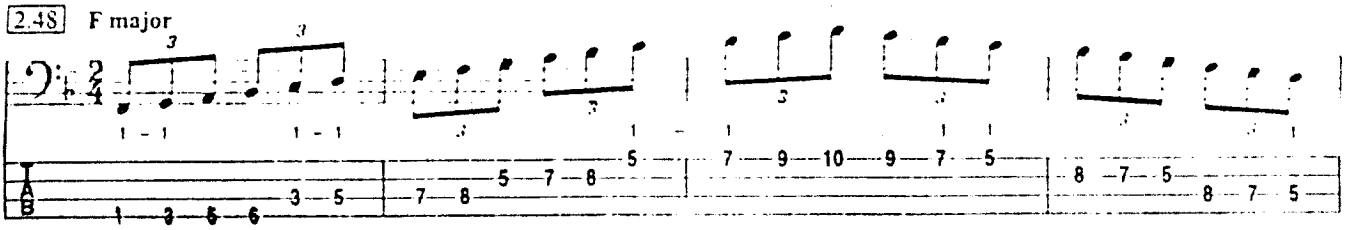
2.47 E major



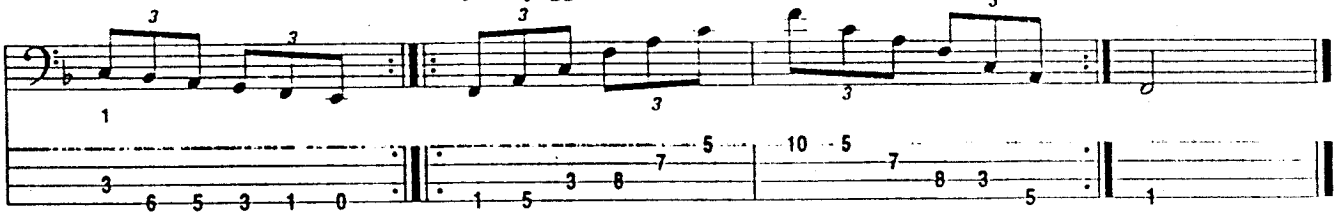
E major arpeggio



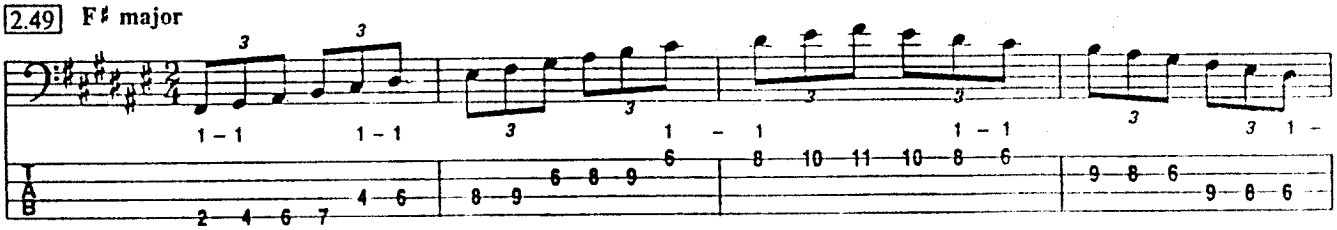
2.48 F major



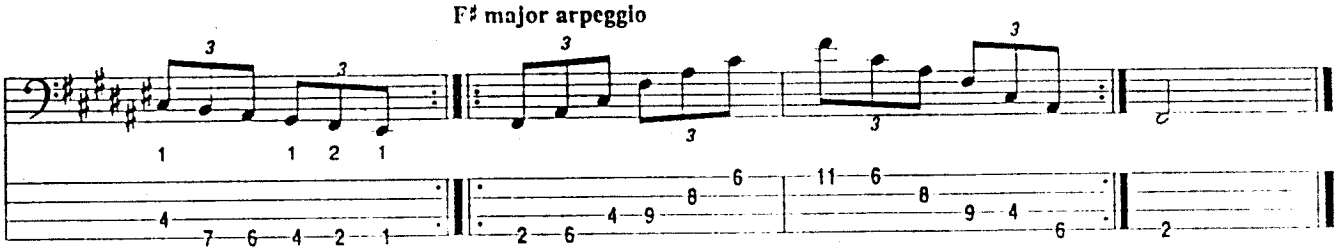
F major arpeggio



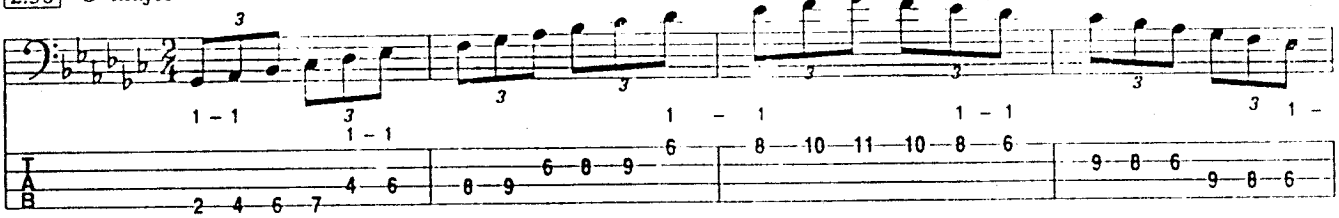
2.49 F♯ major



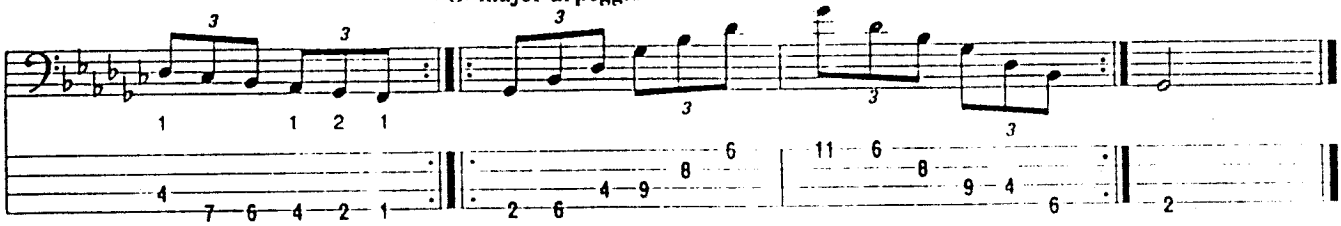
F♯ major arpeggio



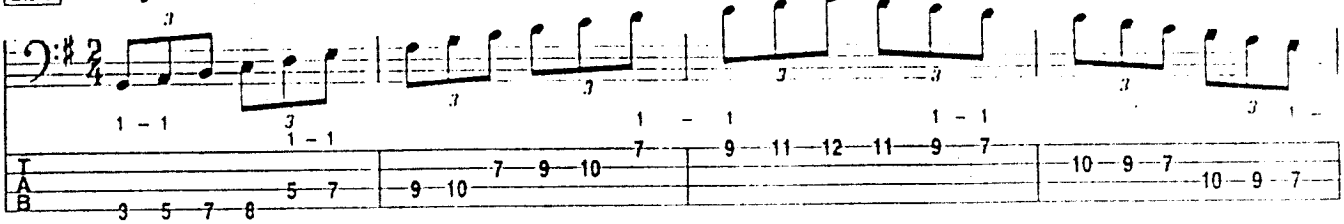
2.50 G♭ major



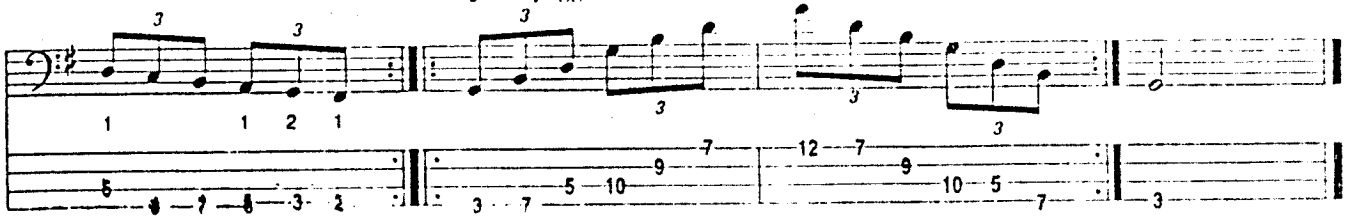
G♭ major arpeggio



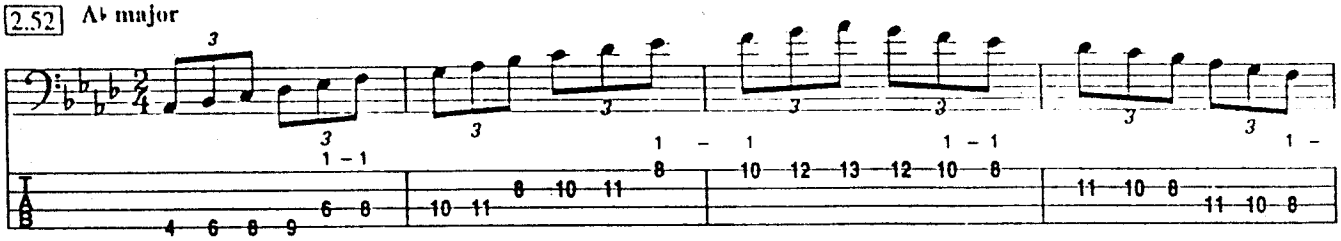
2.51 G major



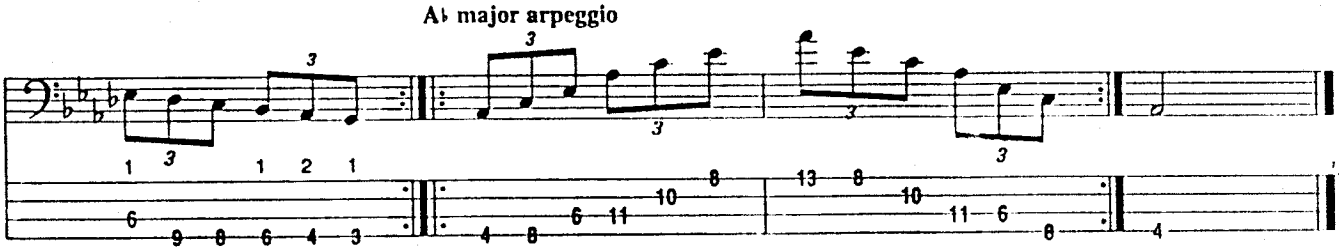
G major arpeggio



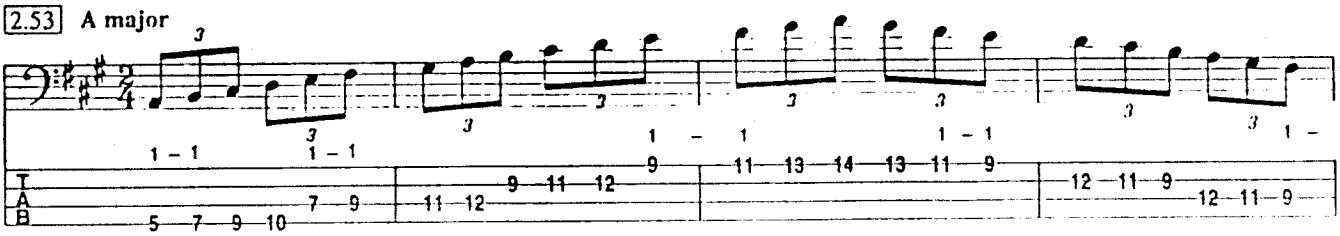
2.52 A♭ major



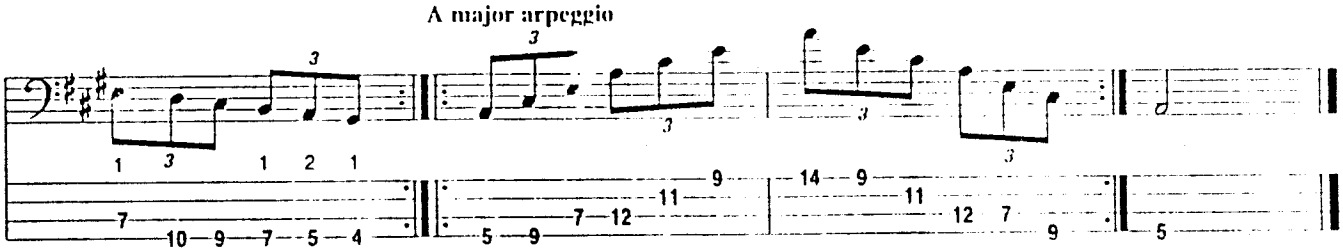
A♭ major arpeggio



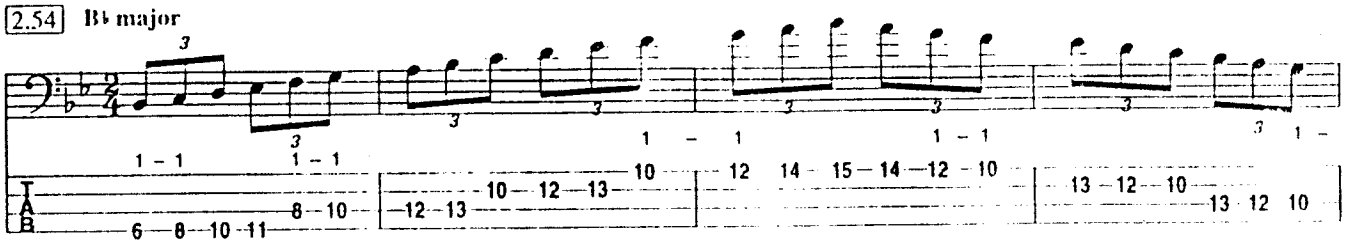
2.53 A major



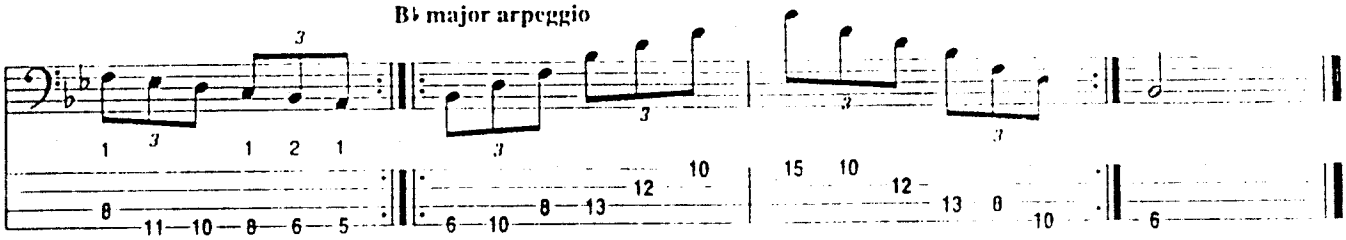
A major arpeggio



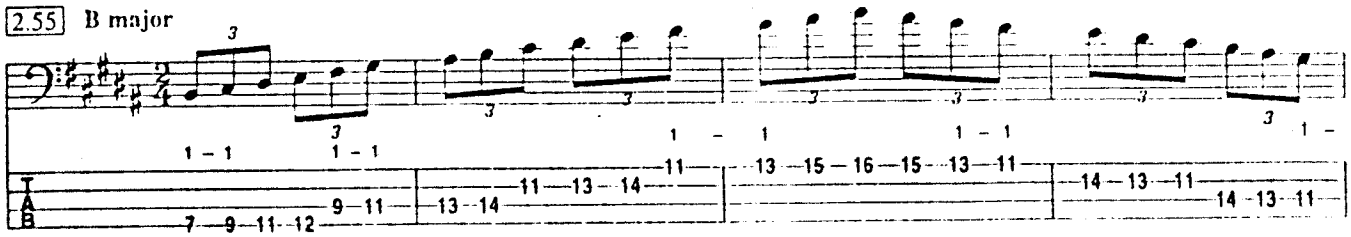
2.54 B♭ major



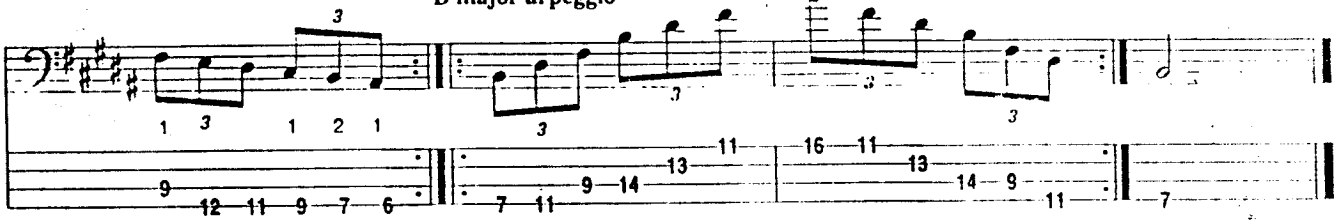
B♭ major arpeggio



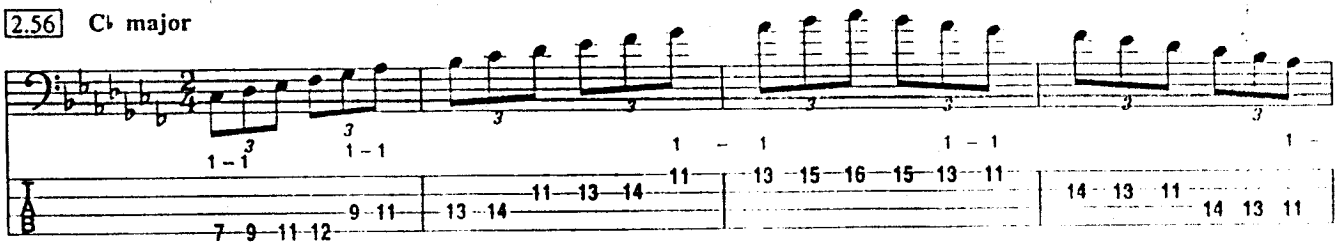
2.55 B major



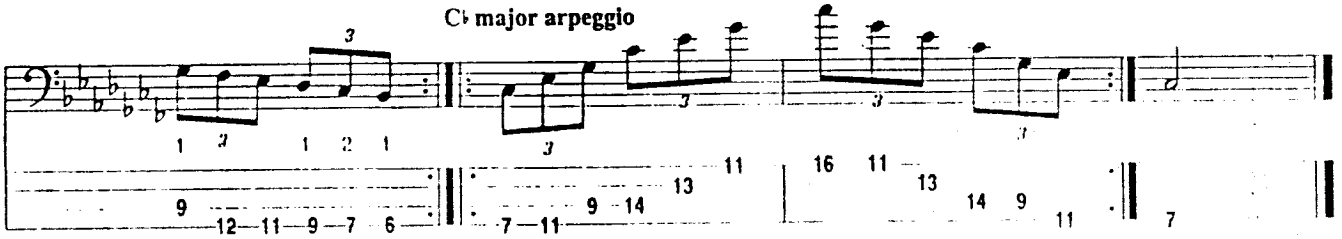
B major arpeggio



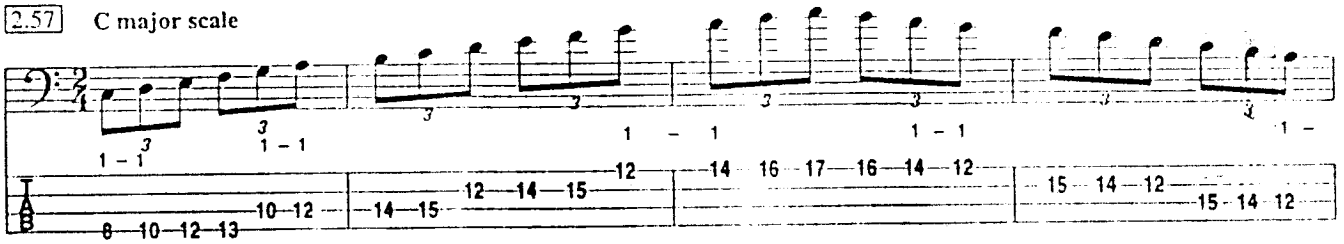
2.56 C♭ major



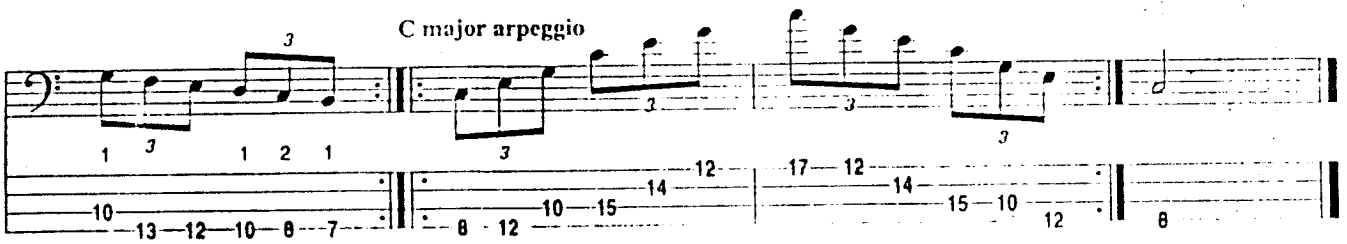
C♭ major arpeggio



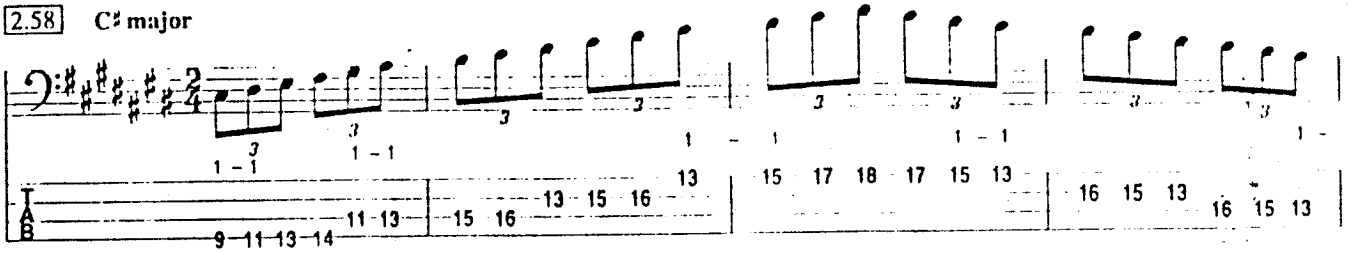
2.57 C major scale



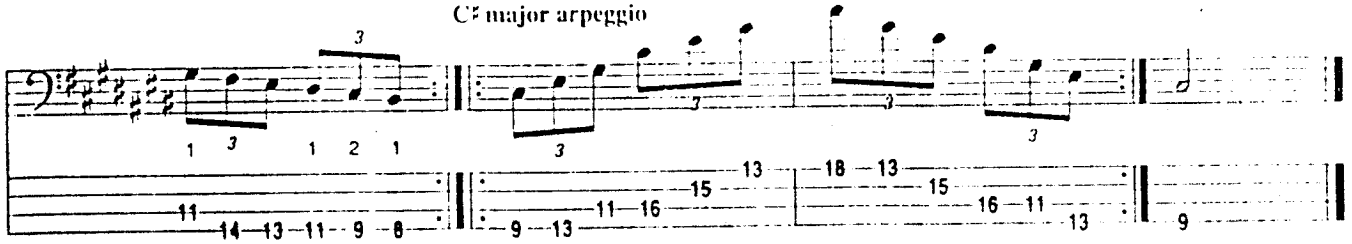
C major arpeggio



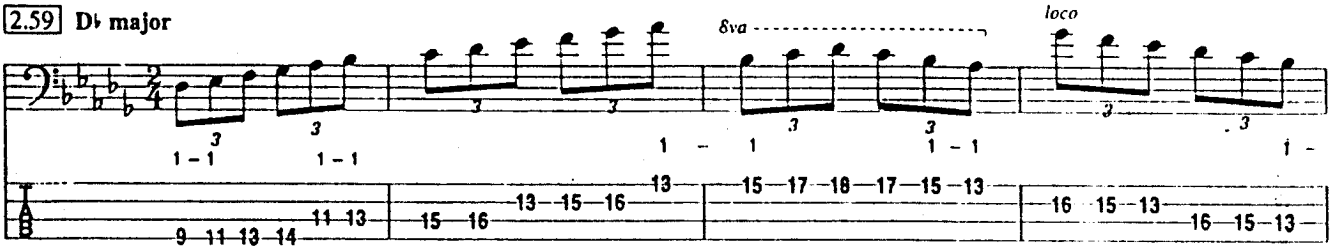
2.58 C♯ major



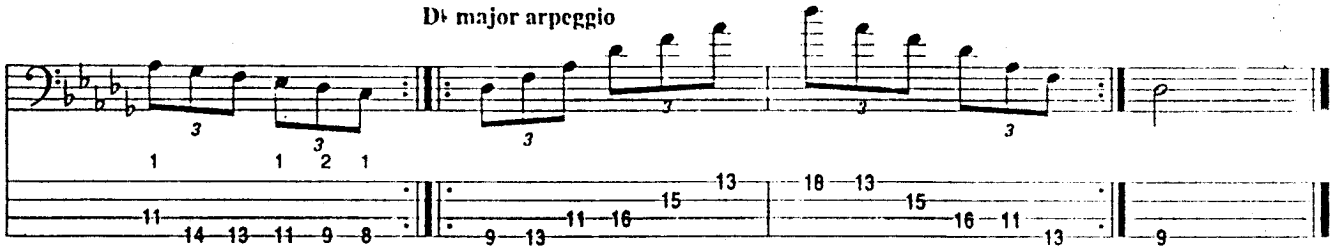
C♯ major arpeggio



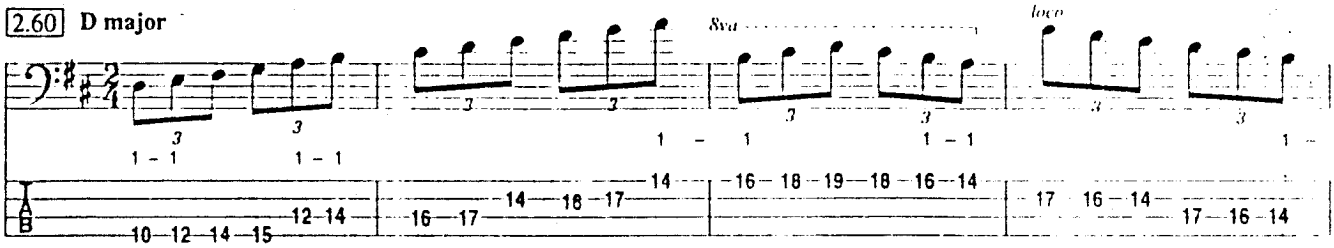
2.59 D♭ major



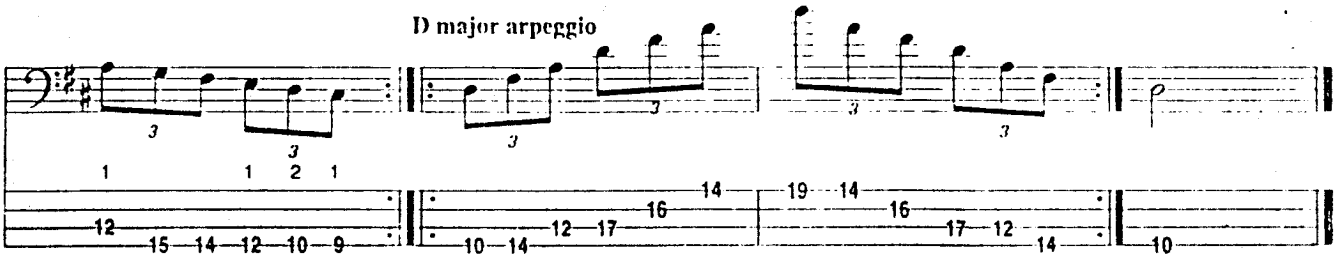
D♭ major arpeggio



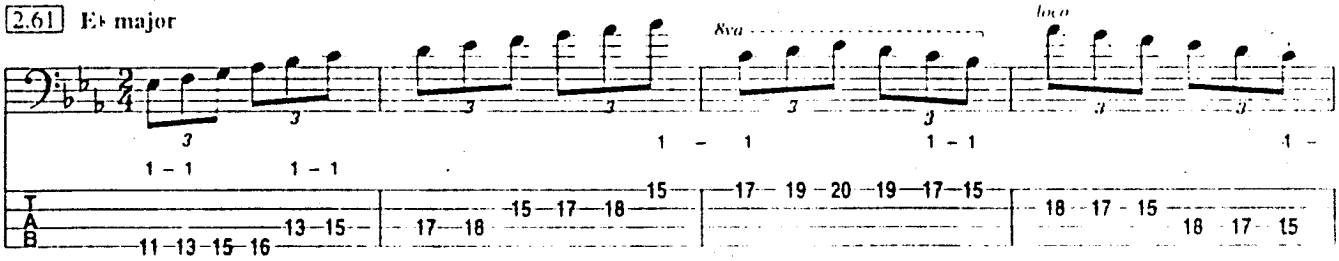
2.60 D major



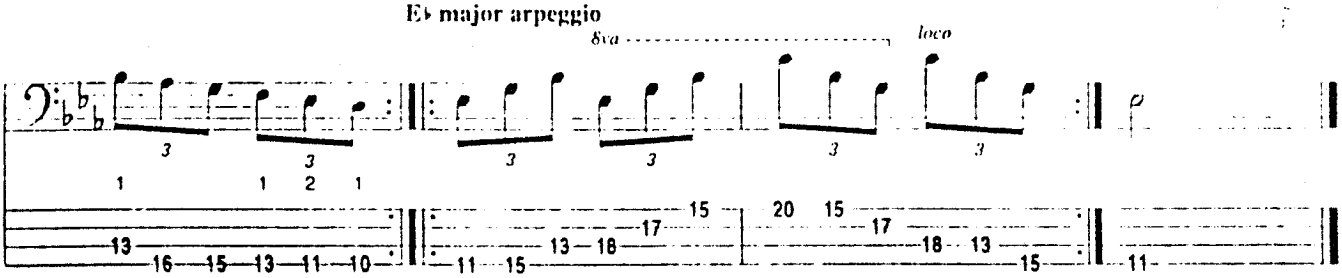
D major arpeggio



2.61 E♭ major

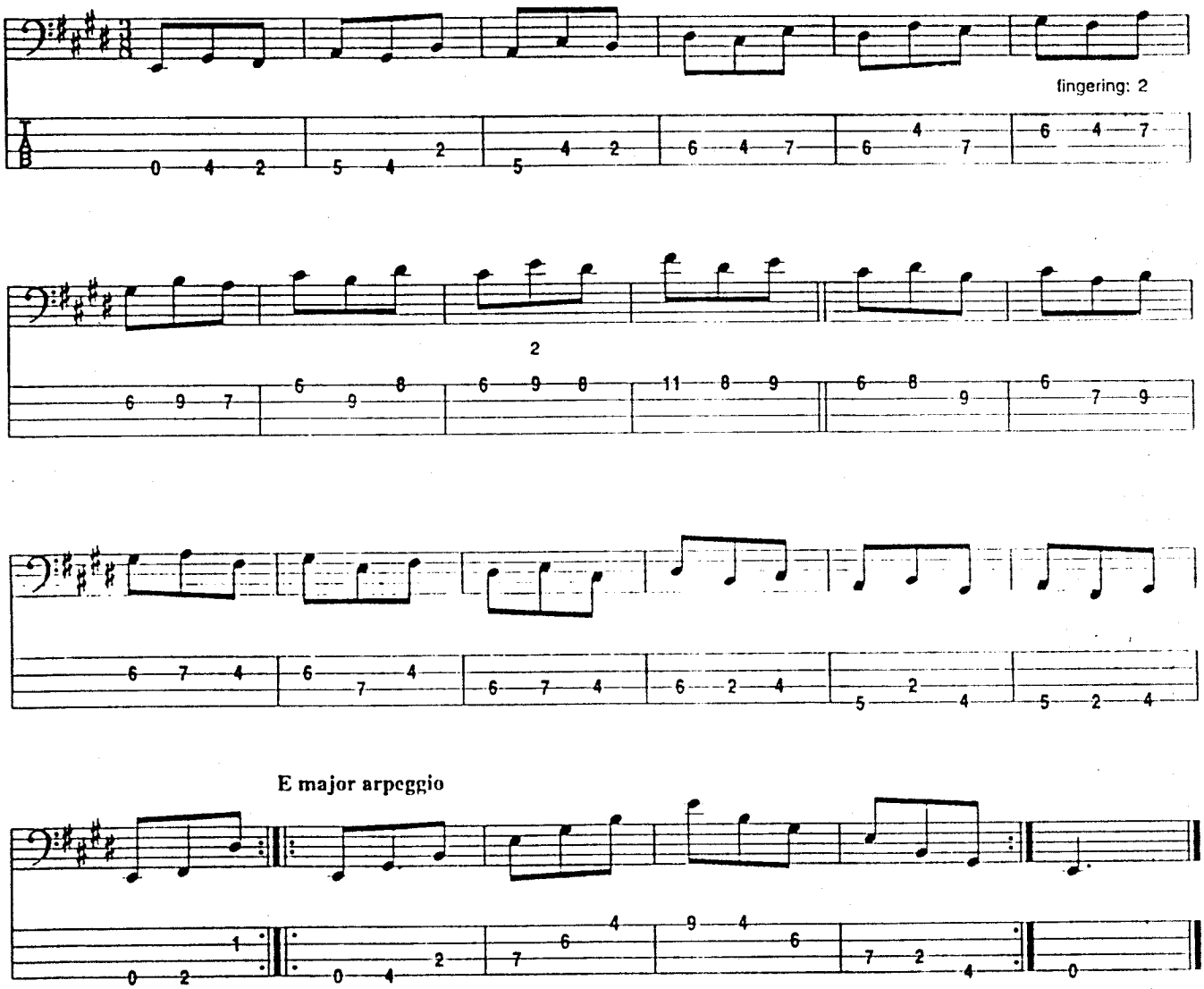


E♭ major arpeggio



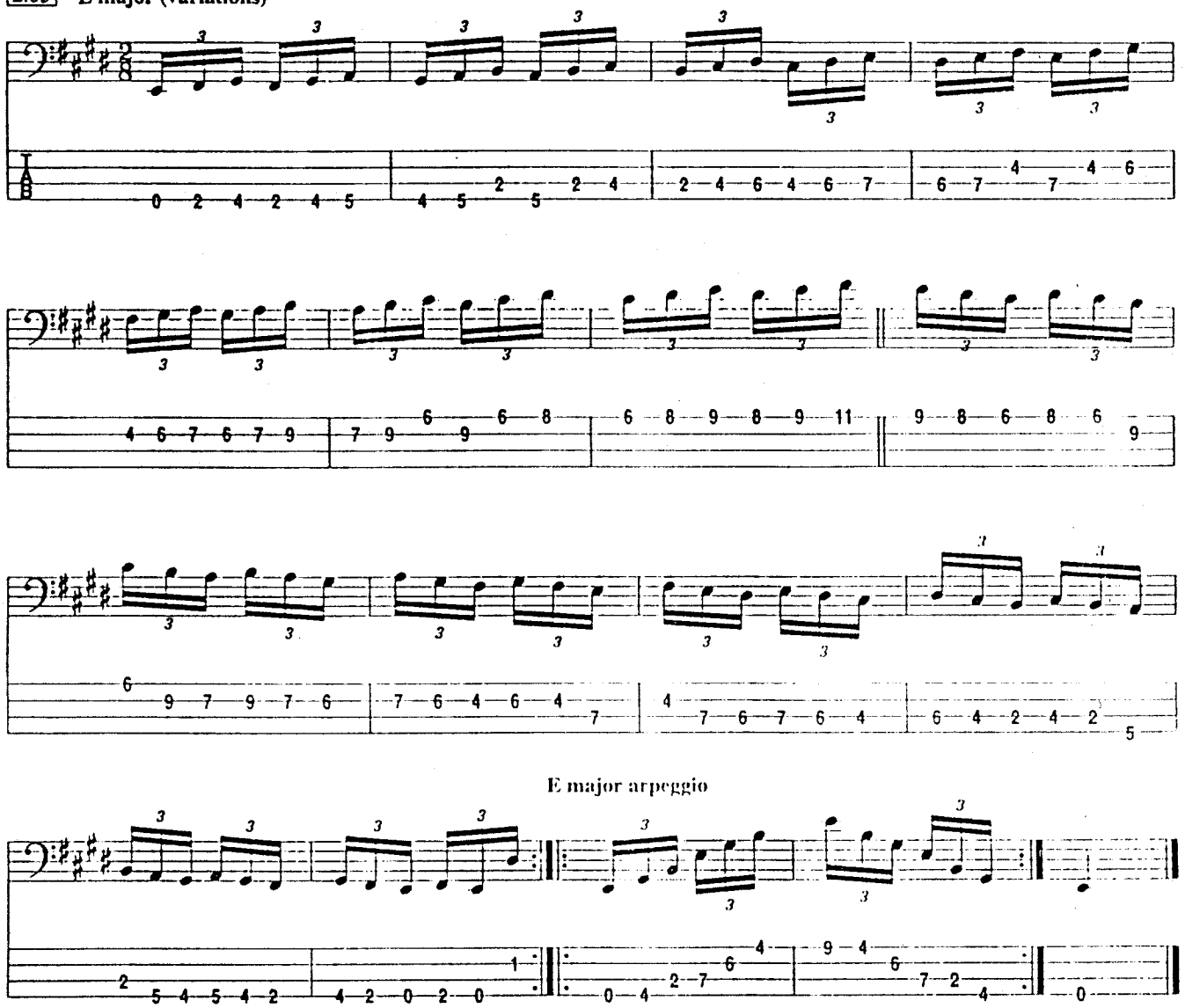
Practicing major scales in triplets in thirds (whew!) will not only do wonders for your technique (both hands), but will greatly improve your rhythmic sense, as well. It forces you to *feel* the music in a different way. It also becomes very challenging to coordinate your fingers to adhere to the 2-1-2-1 rule, particularly while crossing strings. Start very slowly. And, of course, *be absolutely certain you practice these patterns in all keys* (but you already knew that!)

2.62 **E major (variations)**



Let's do one final variation before we move on. This exercise is meant to be played fast, and is a lot of fun, too. Make sure you build up the tempo gradually, though. And you know I'm going to tell you to practice this pattern in all keys. It's crucial for your mastery of the entire instrument (besides, it's good for you!) See what kind of fingerings you can come up with. Have fun.

2.63 **E major (variations)**



E major arpeggio

The exercises in this chapter are invaluable for developing your technique. In fact, it's pretty hard not to build some awesome chops if you practice long and hard and diligently. You should commit most of these studies to memory. Make up some of your own, too. Keep in mind the concept of what we're trying to do: build a solid foundation for technique, rather than just memorizing a bunch of notes. These exercises are great for warming up, particularly after you haven't played in a while. Always start slowly.

Of course, the major scale is not the only scale in the world. We've got the minors, too, and all the modes. We've also got the diminished and augmented scales, altered scales, whole tone scales, not to mention all kinds of really exotic scales (check out John Coltrane and see how many scale varieties you can decipher). Try applying some of these concepts to other scales, too. And don't just play scales in thirds, but try them in fourths and fifths and other intervals. Why not try a diminished whole-tone scale in sevenths? Or a harmonic minor in octaves? Start from the top, instead of the bottom. Play the arpeggio first. Play one scale on the way up and a different one coming down. Be creative. Have fun. *What are you waiting for?!*

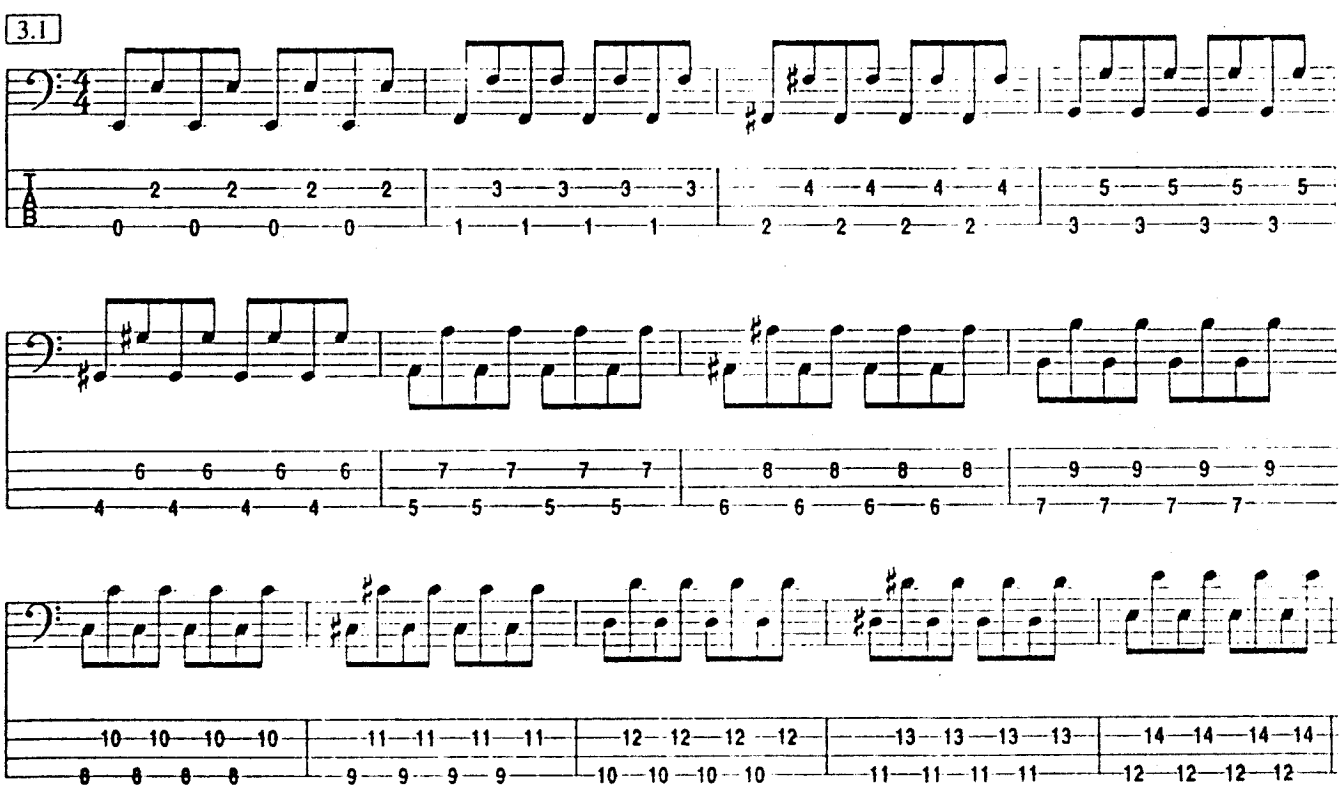
CHAPTER 3
Studies In String Crossings

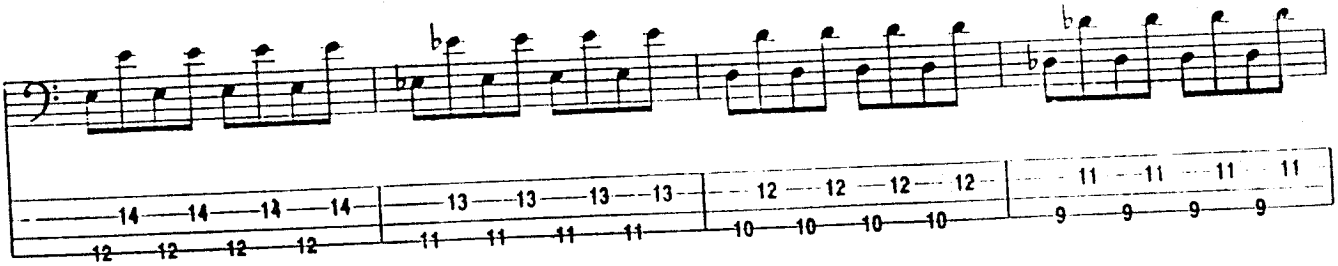
Now that we've got both hands wide awake, all warmed up and generally feeling pretty strong, let's take our playing to the next level. After becoming proficient with scales and arpeggio studies, a logical step to take is to isolate musical passages that require the hands to jump from one string to another. Obviously, this action will involve both hands, though the hand that usually requires the most effort in mastering this technique is the right hand. The exercises in this chapter will help you develop and strengthen your string-crossing abilities.

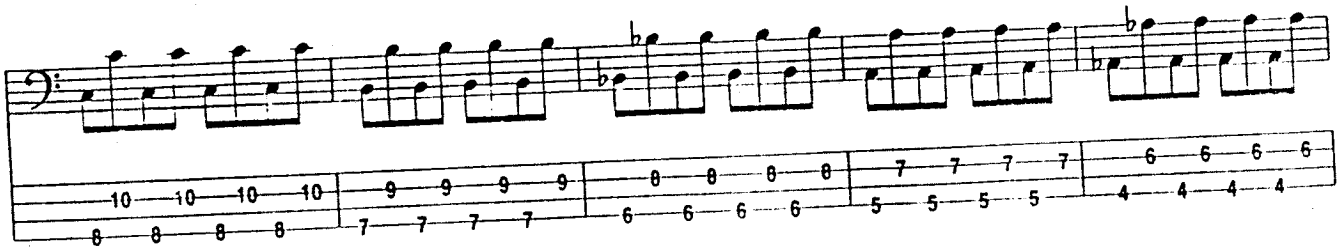
Concentrate on keeping the music flowing cleanly, efficiently and evenly. Be careful, also, not to allow any extraneous noise, or "string ring." You will be more susceptible to this problem if your right hand is jumping over strings, so you'll have to find a hand position that will enable you to dampen the strings you don't want vibrating. It may take a little doing to get comfortable, but if too many unwanted vibrating strings become a regular "feature" of your sound, it could actually cost you gigs, especially in the recording studio.

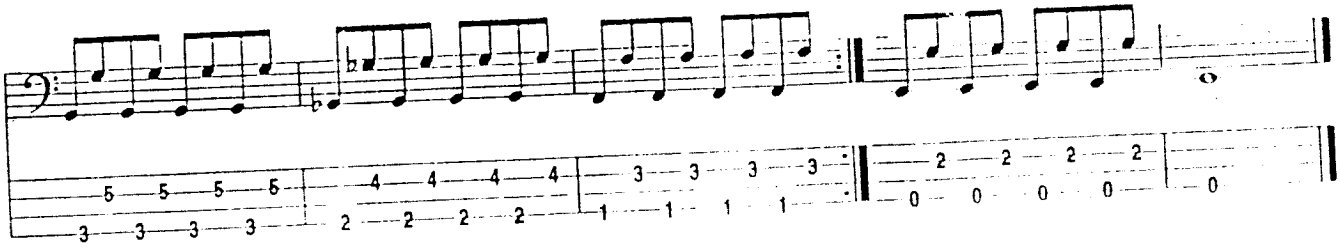
All the exercises in this chapter involve variations of studies in octaves, one of the chief building blocks of funk/fusion bass. Therefore, rather than just playing the notes, start to concentrate on feeling the music and playing with a good time feel (a groove!). Keep in mind that bass players often are called upon to play octave figures over and over (and over!) again and again, without stopping, as all the "hot licks" soloists enjoy the limelight. That's just the nature of the bass, folks. Ninety-nine times out of a hundred, we are providing a supportive role to the rest of the band. Establishing that foundation, though, is what makes our job so crucial and so wonderful! In order to do our job right, we must be solid and right on the money, never ever losing the beat. We'll begin with the basic technique and gradually get more musical.

The 2-1-2-1 right-hand fingering rule still applies for all of these exercises, except 3.1 and 3.2. For these exercises (and these exercises only!), use 1-2-1-2. You can try them the other way if you want, but don't hurt yourself! Start slowly.









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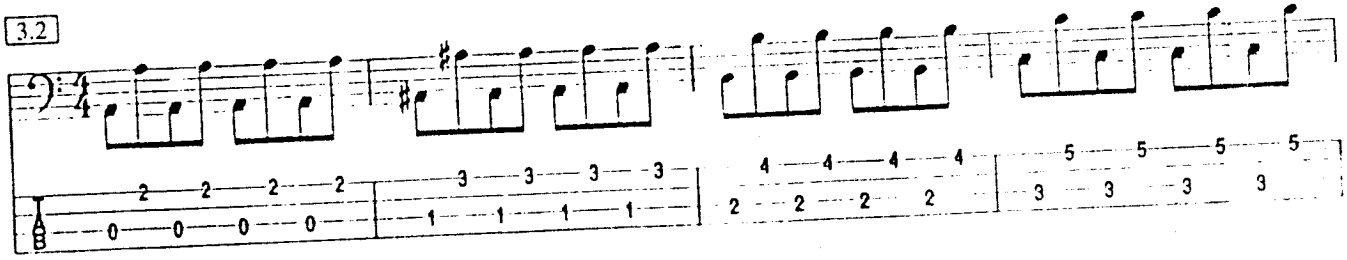

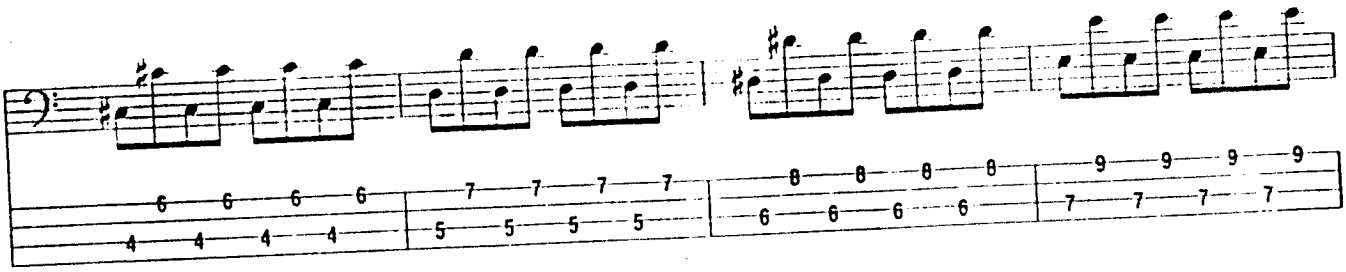

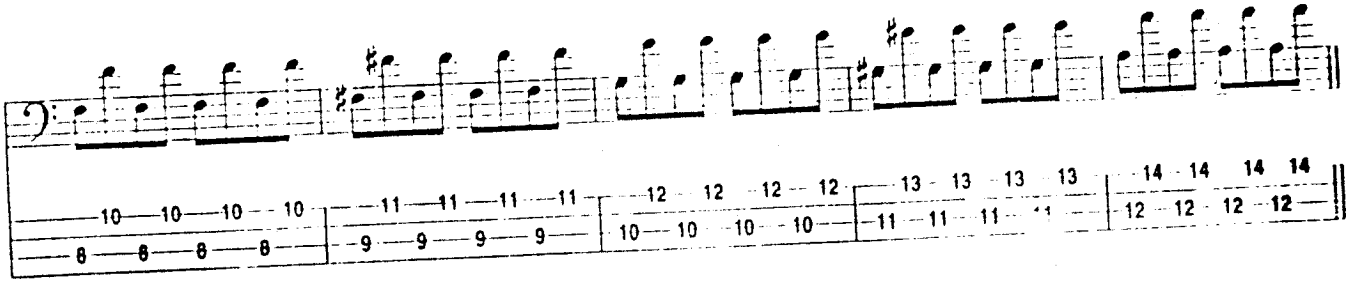

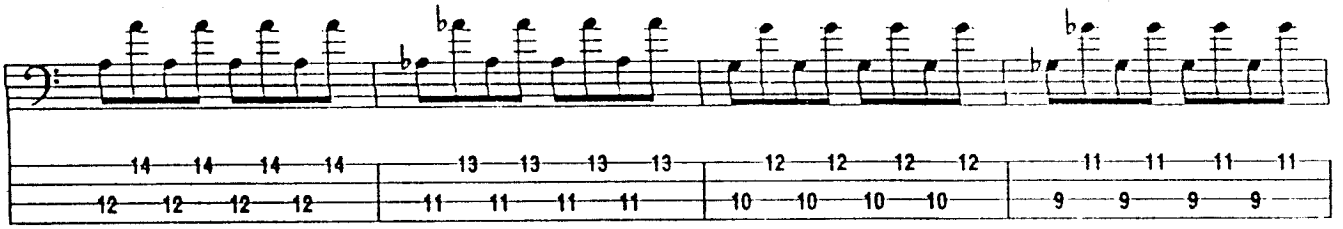

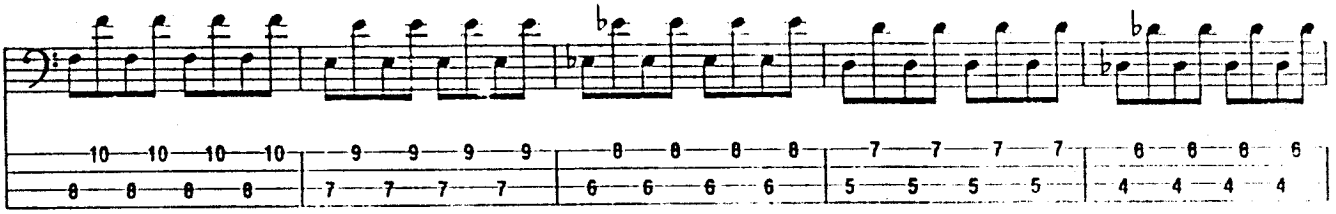

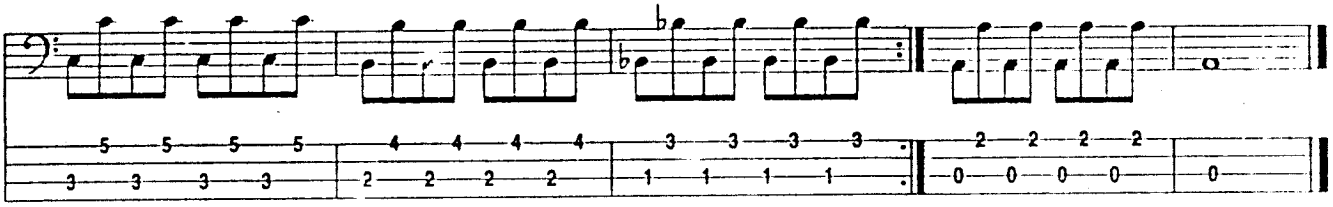

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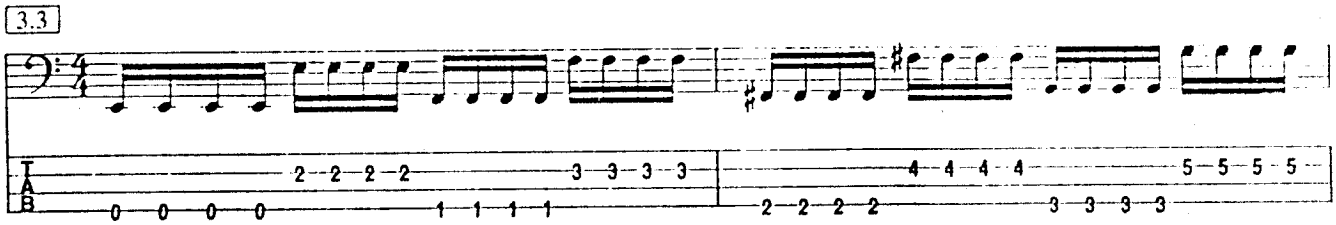

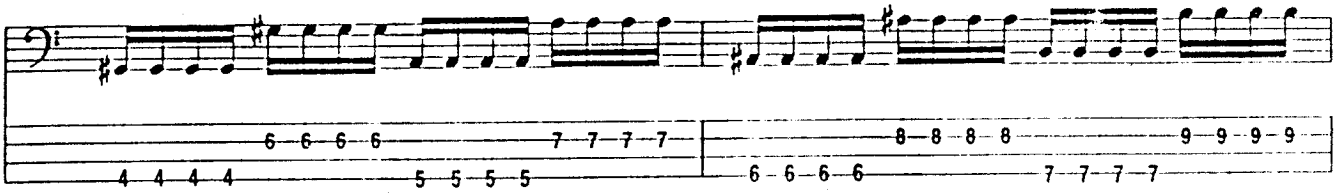

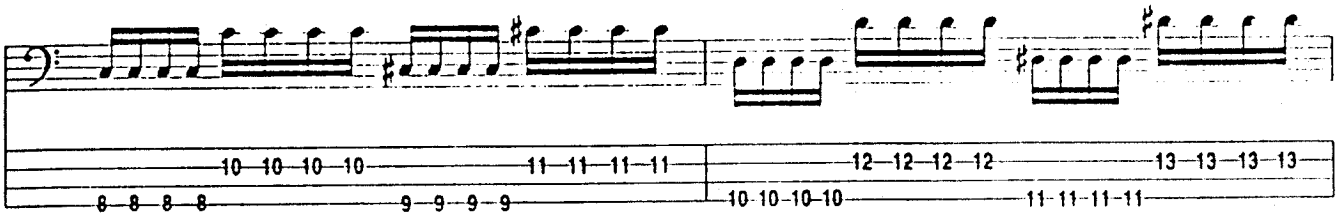

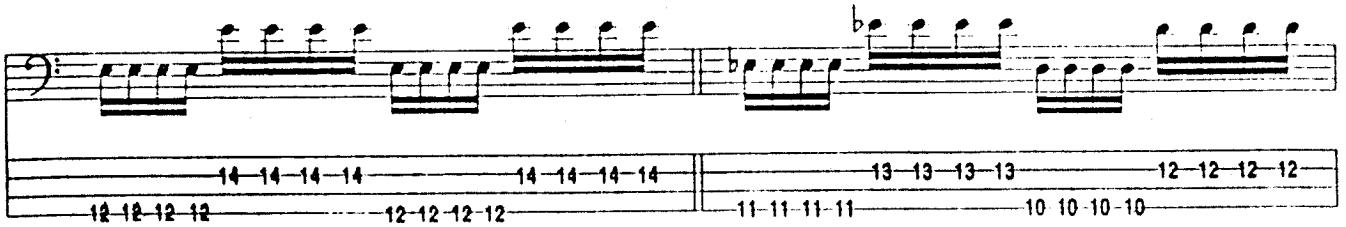

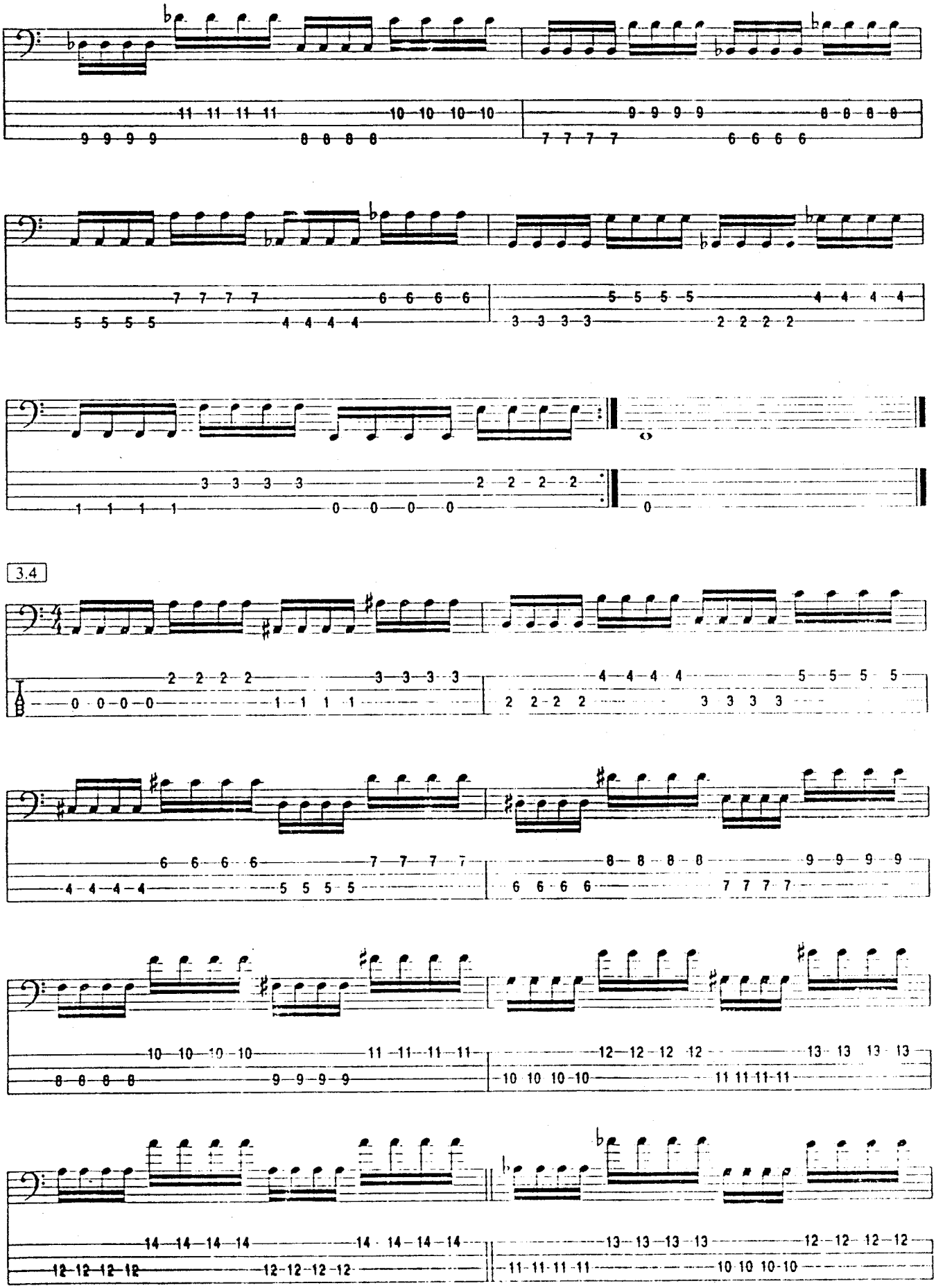
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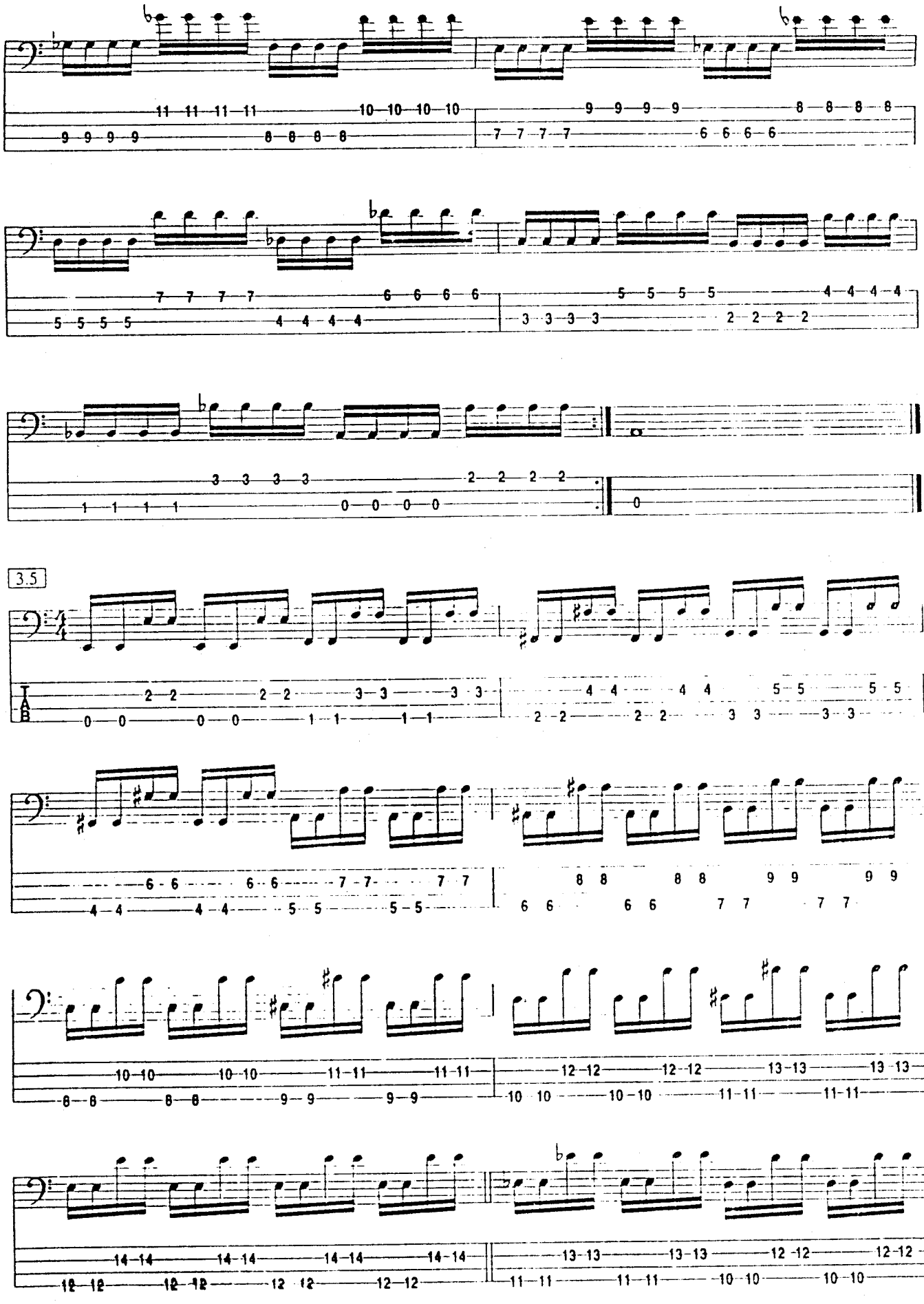
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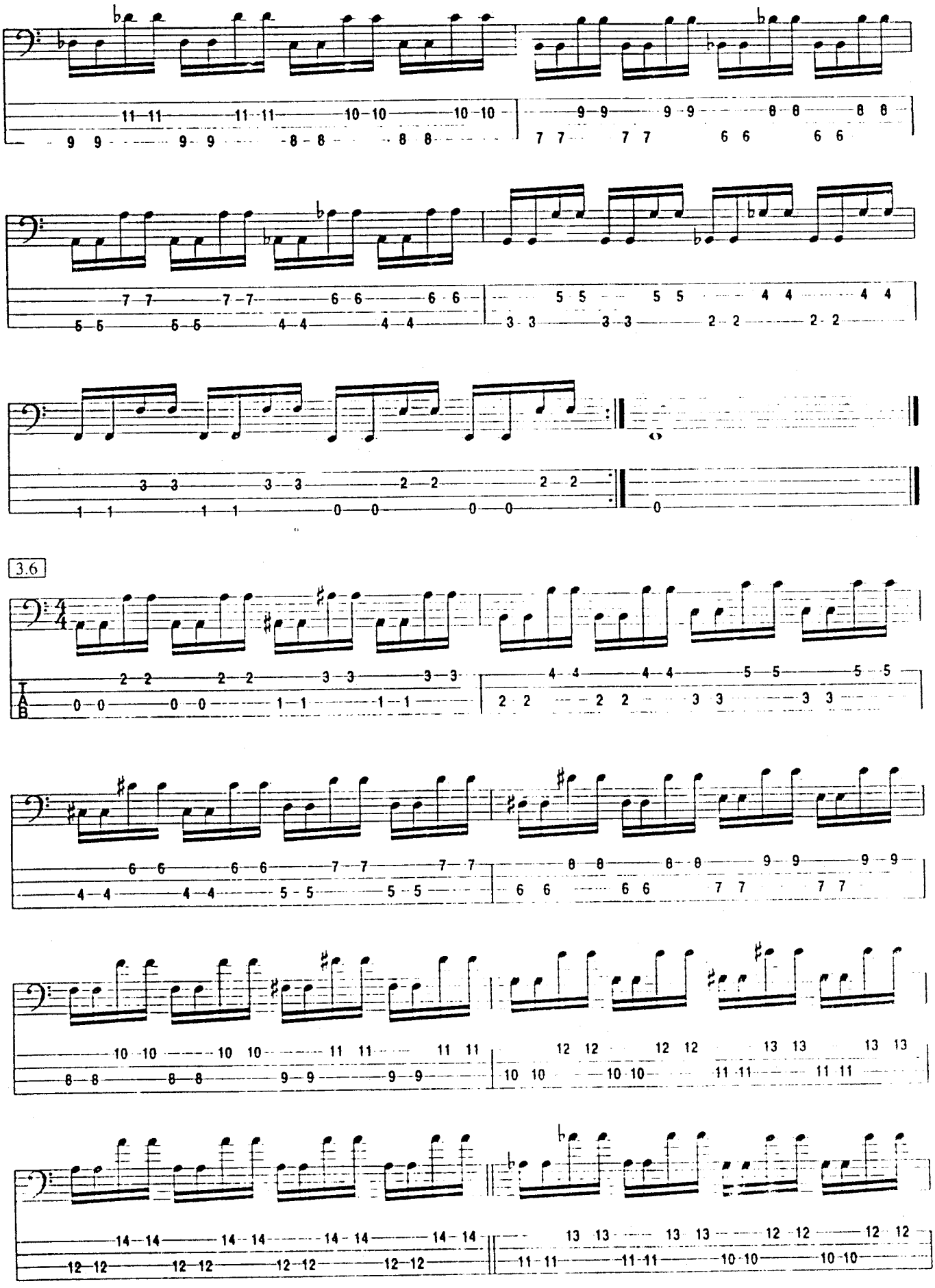
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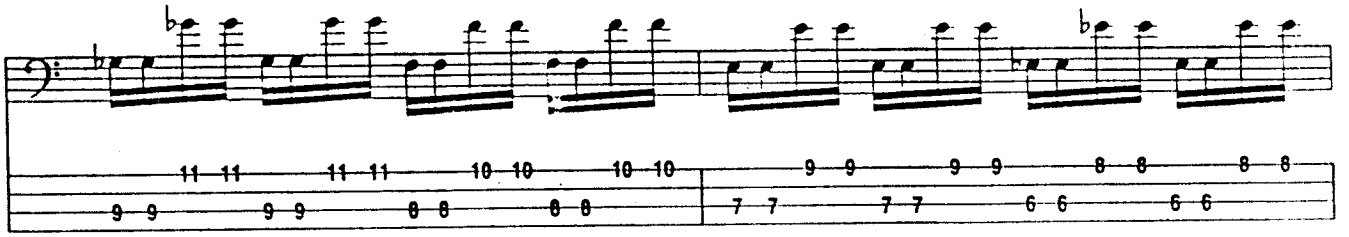

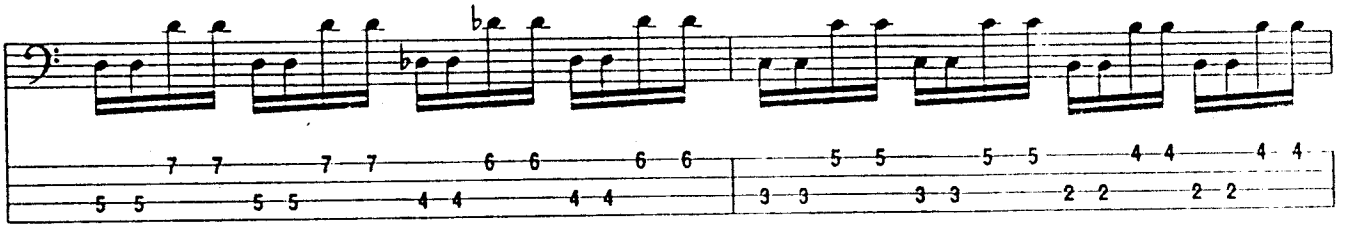

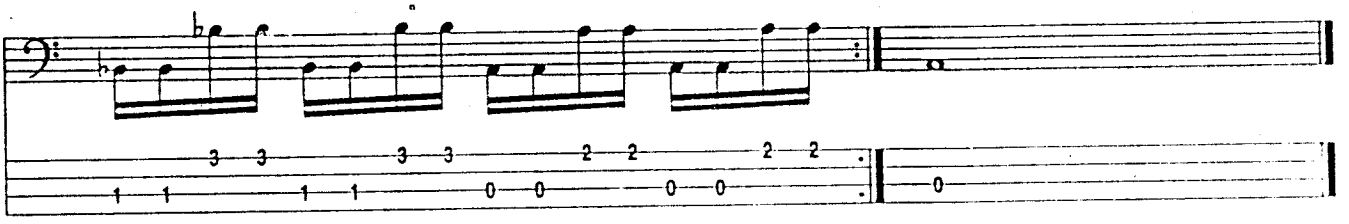

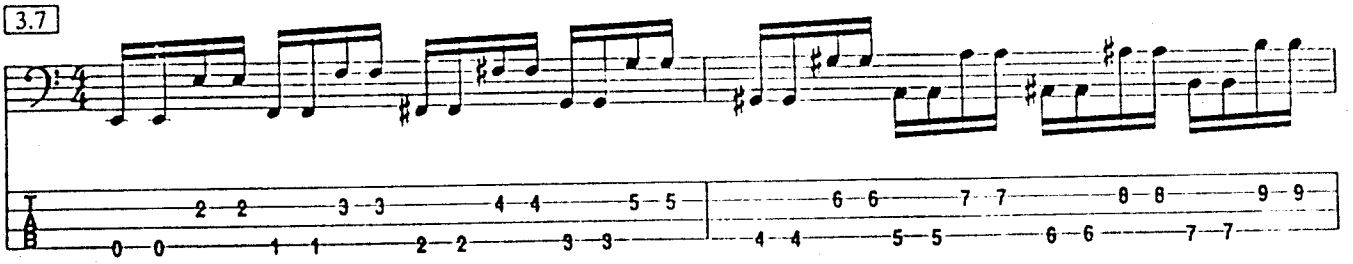
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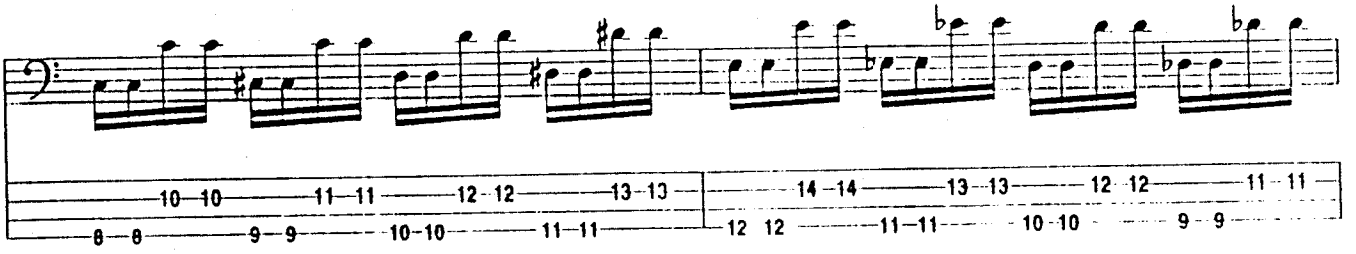

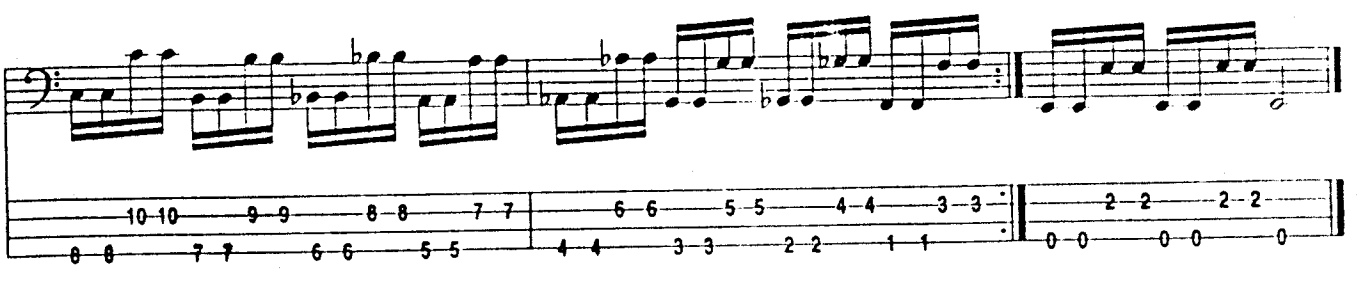

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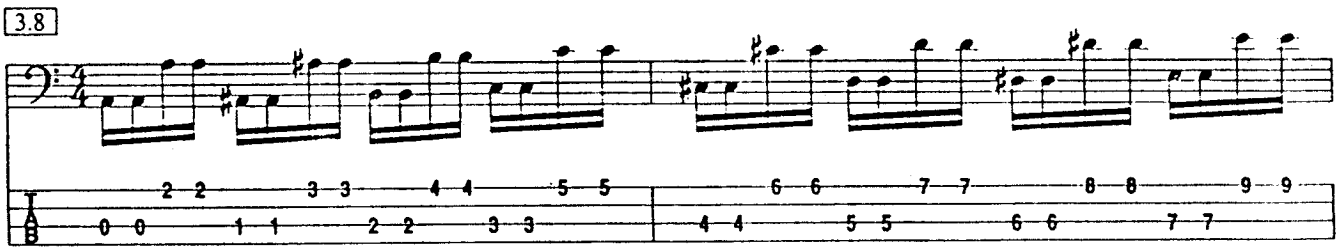

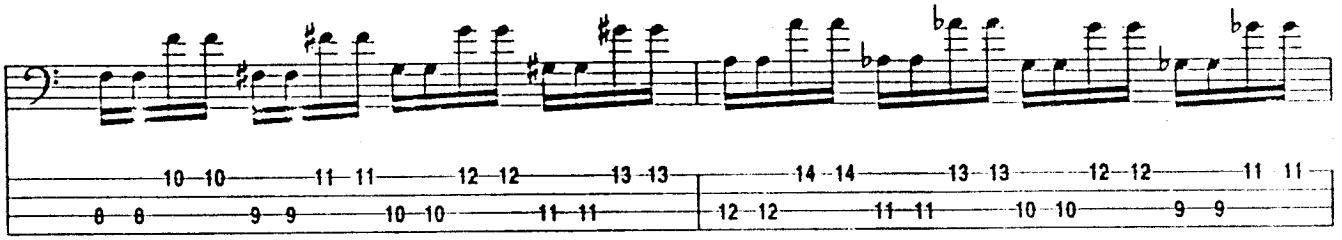

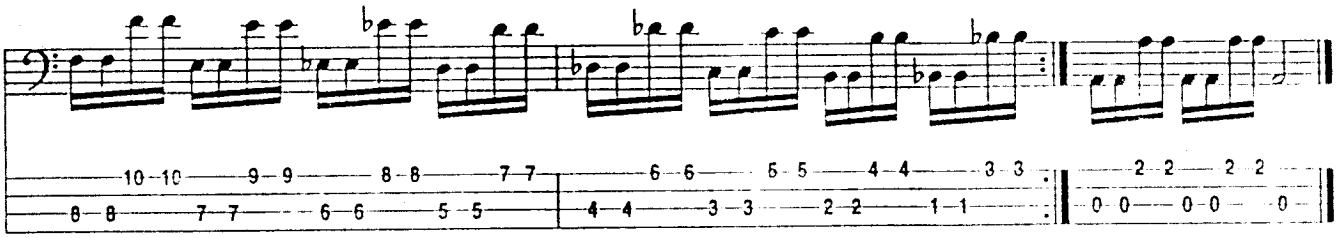

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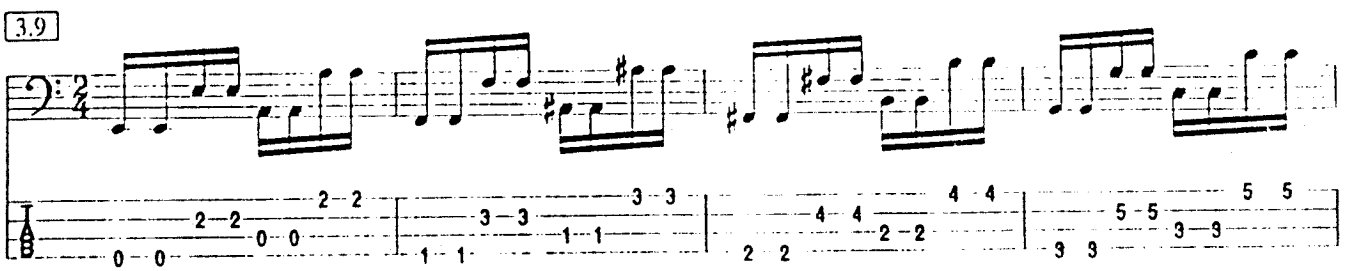

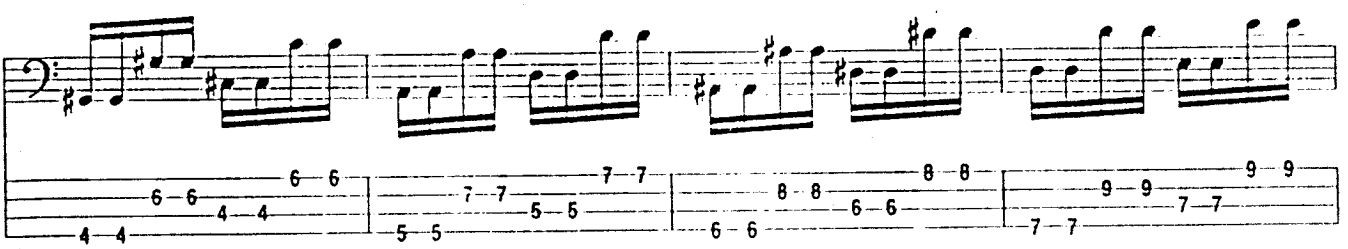

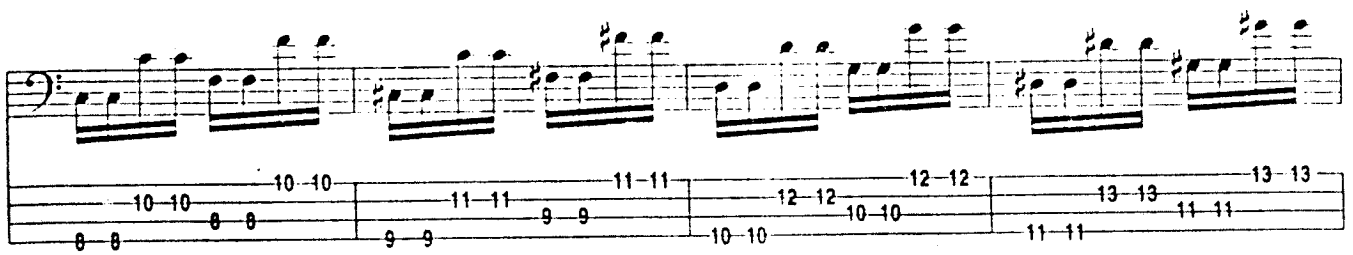

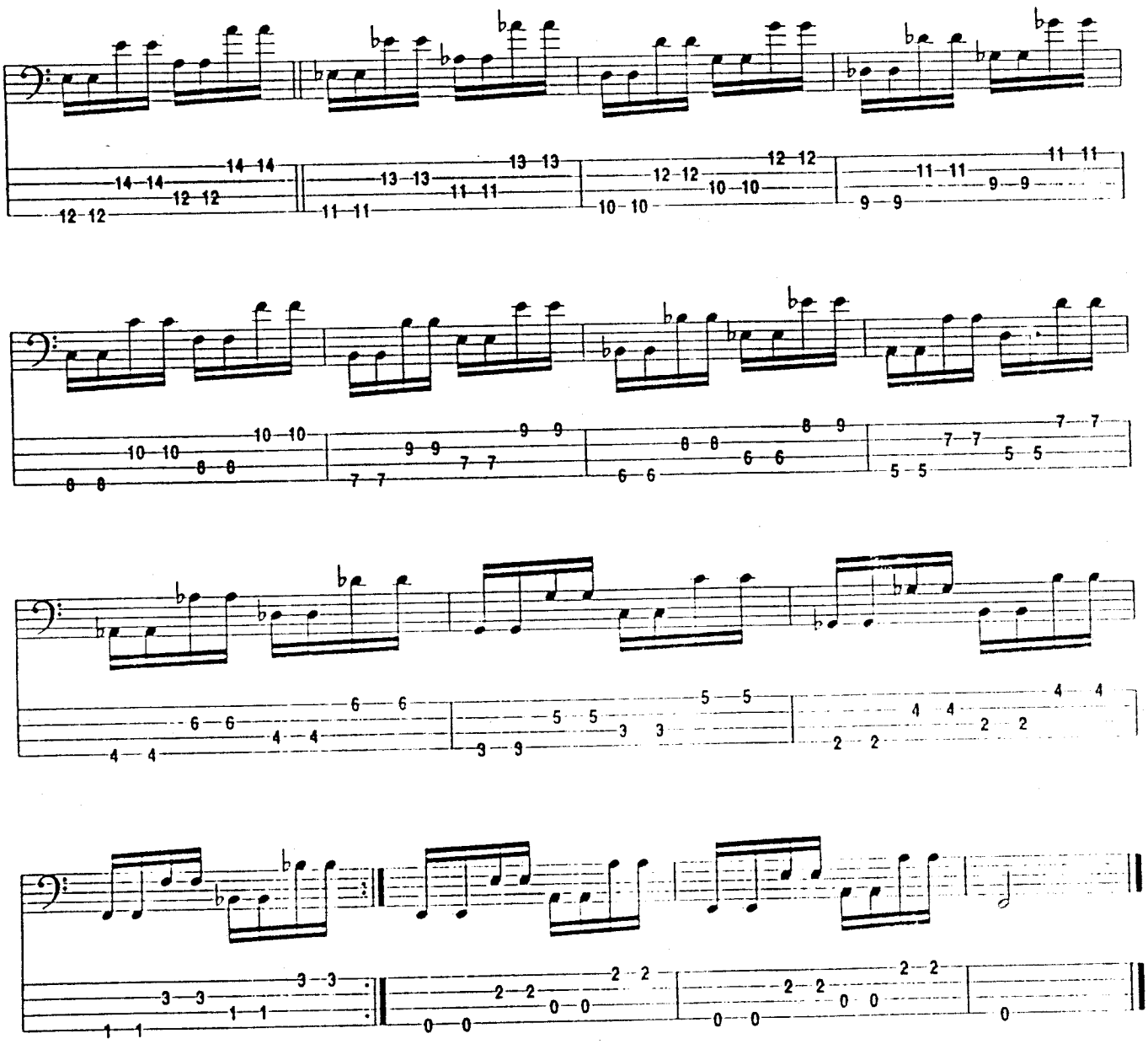

CHAPTER 4
Style Elements

Before we get into some serious grooving, let's review some of the basic elements of style, which will make your music sound more interesting, as well as help you add personality to your playing. You're probably familiar with many of these techniques, but a good review never hurts. Besides, it will give you a chance to build upon what you may already know, and improve your overall ability.

The *Hammer-on.* A *hammer-on* produces a note by slamming a finger onto the fingerboard, as opposed to actually plucking the string. In most cases, a previous note has been struck and is still ringing on the same string, adding momentum to the hammer-on. However, it is also possible for a note to be produced by the hammer-on technique, itself, although this technique requires extra effort in the left-hand finger, thus making it more difficult. The *hammer-on* provides variety in your articulation, and also allows you to play faster by relieving the right hand of some of the work. Try these examples.

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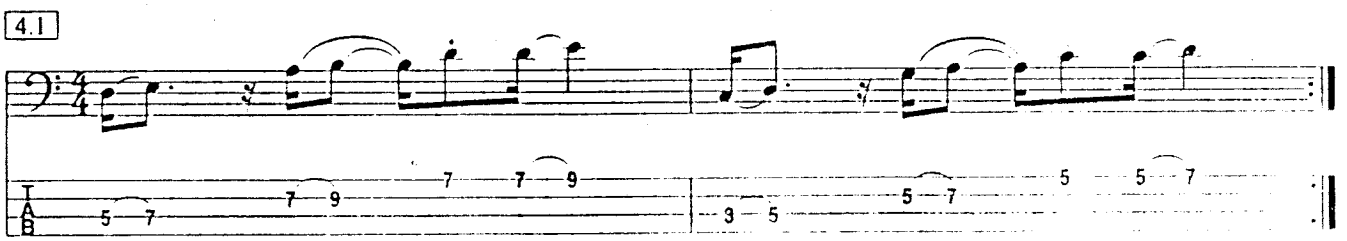

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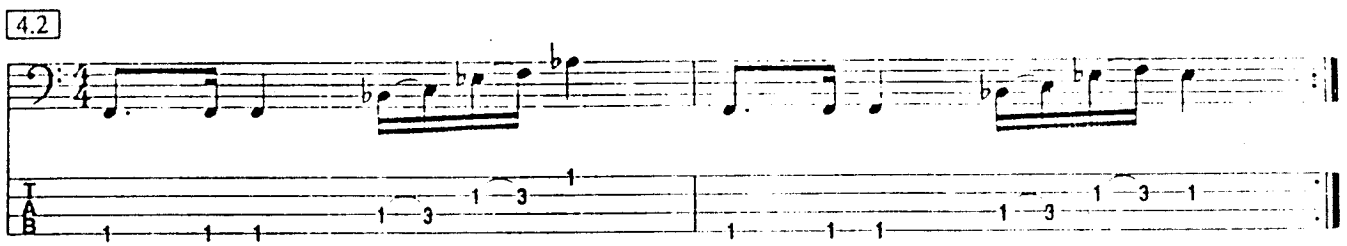

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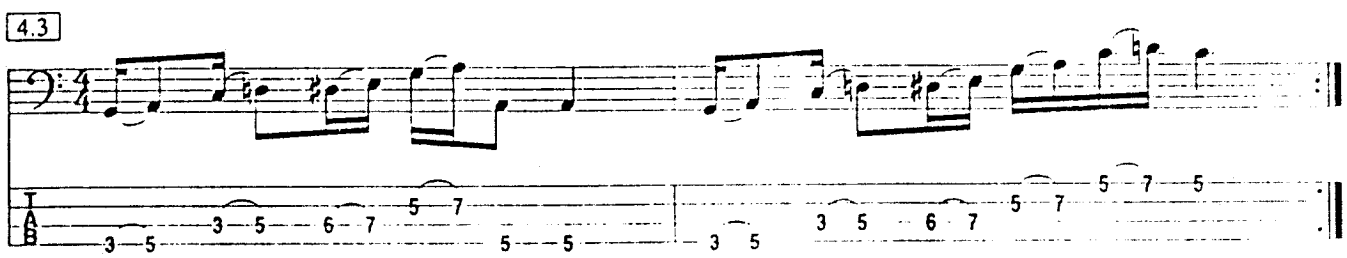

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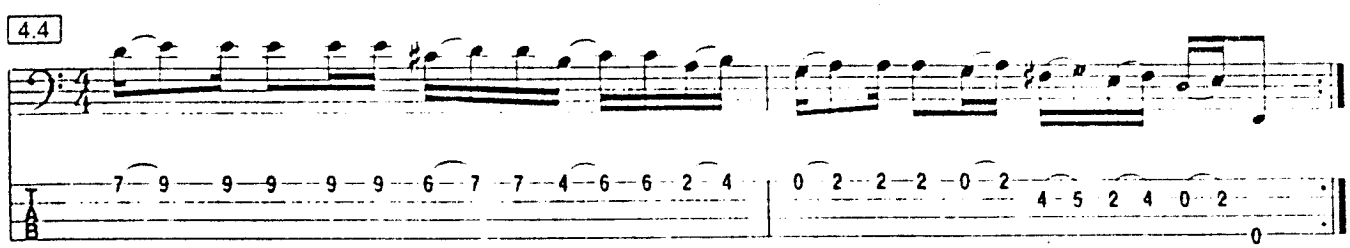

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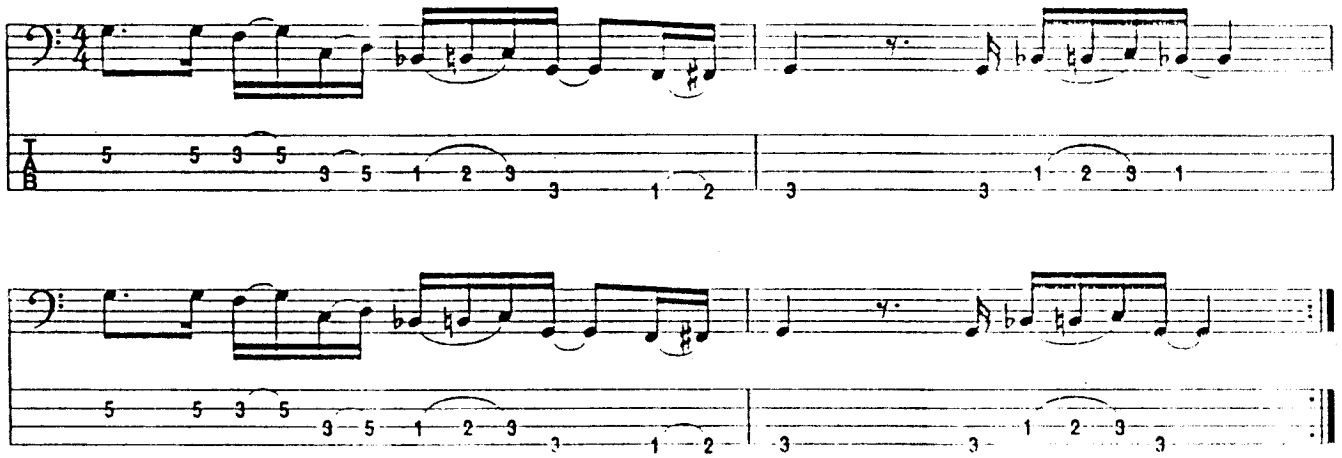
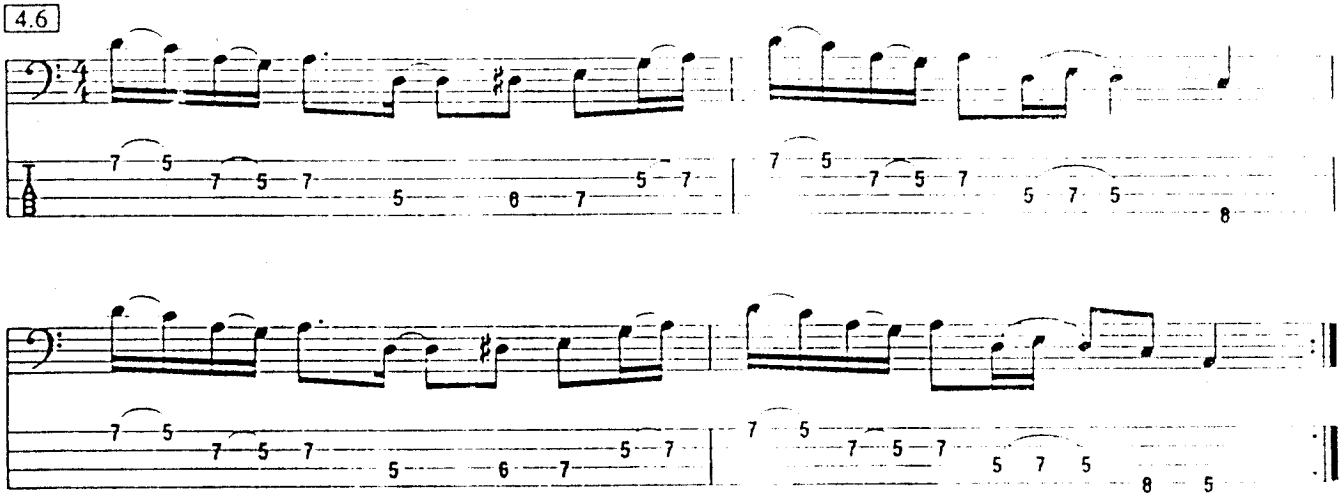


The *Pull-off.* A close relative (cousin?) of the *hammer-on*, the *pull-off* is another variation in articulation that will make your playing more interesting. A bit more difficult than the *hammer-on*, the *pull-off* is executed by "flicking" a left-hand finger *off* the string, in a downward motion. Before you pull, though, you must make sure you have a note pressed down on another fret ready to "take over." The most common pair of left-hand fingers used in a pull-off is the "ring-to-index" combination, but any other pattern is possible. Practice these exercises.

4.6



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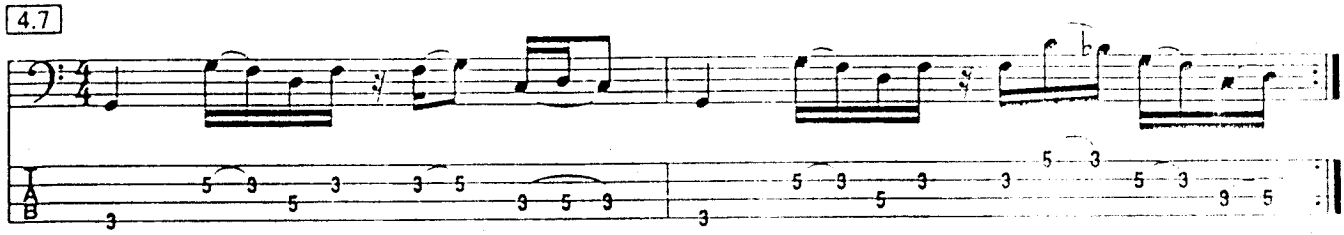

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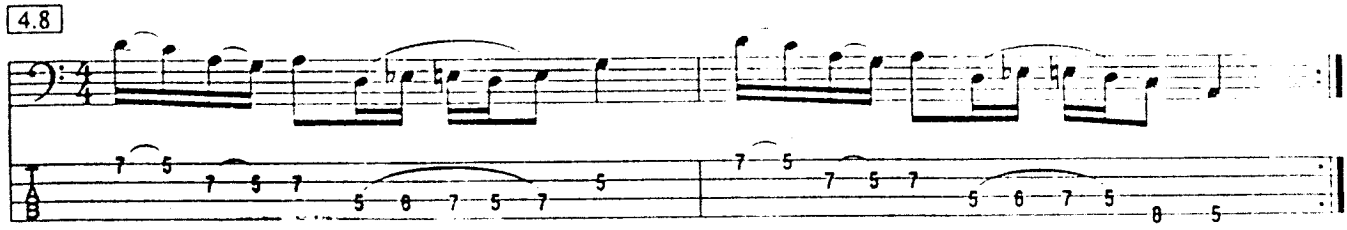

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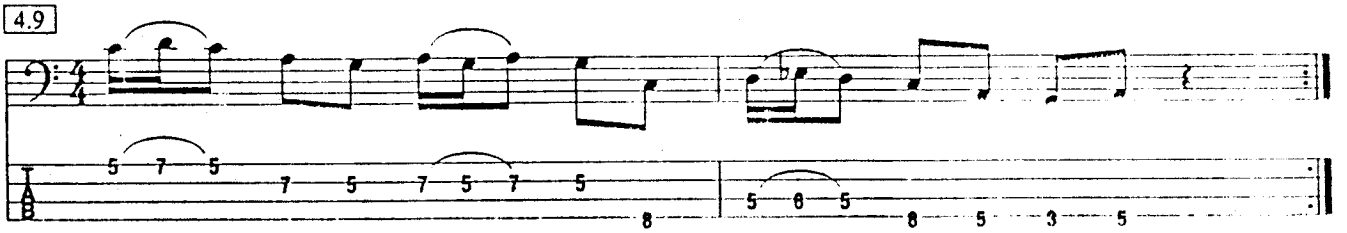

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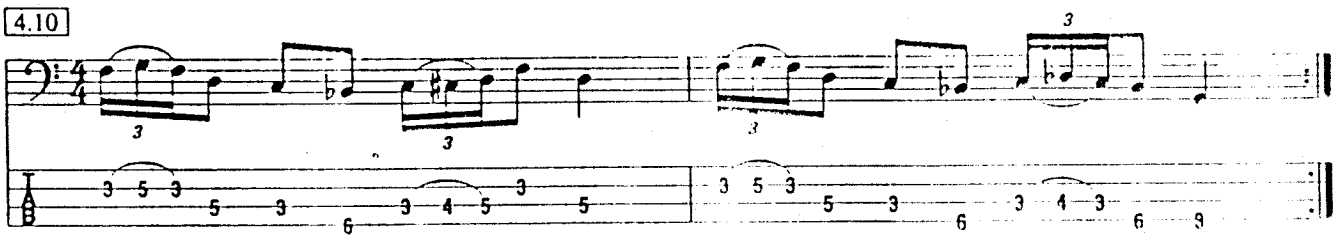
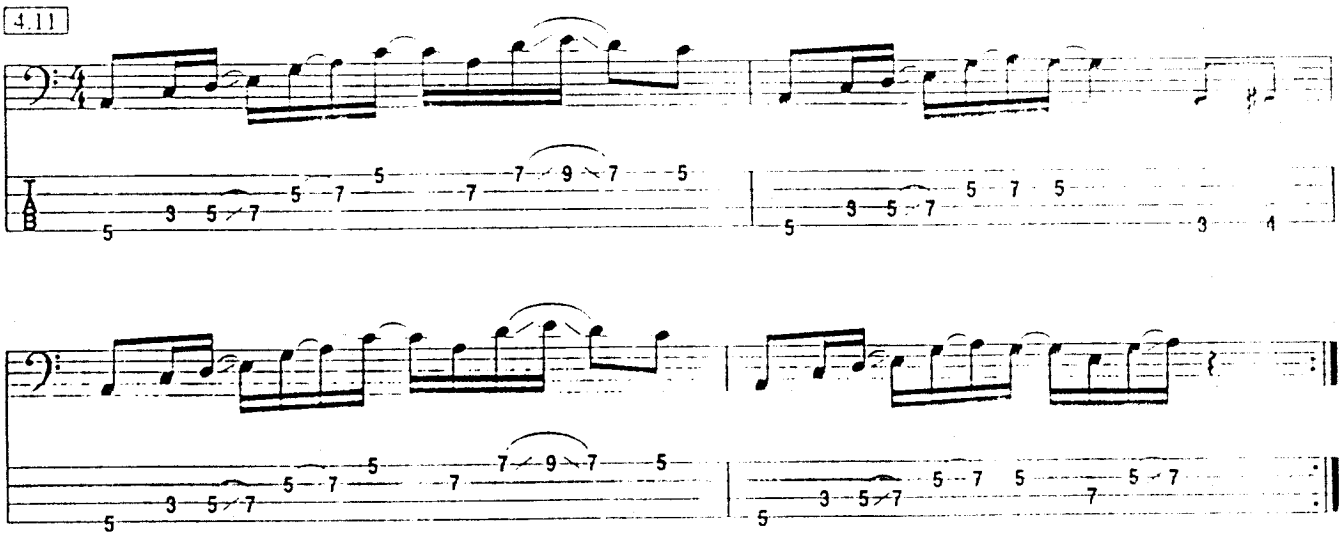


The *Slide*. Another way to get around from one note to another on the fingerboard is simply to slide your finger from one fret to another without lifting it up. You'll have to push down a little harder to get a smooth transition, but you ought to get the feel of it pretty quickly. Keep in mind, now that we've got a solid foundation (remember Chapters 2 and 3?), we're going for variety, style and personality. Let it slide!

4.11



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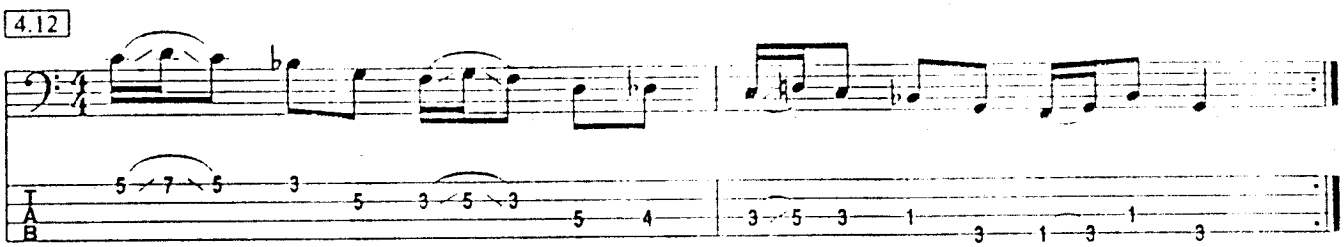

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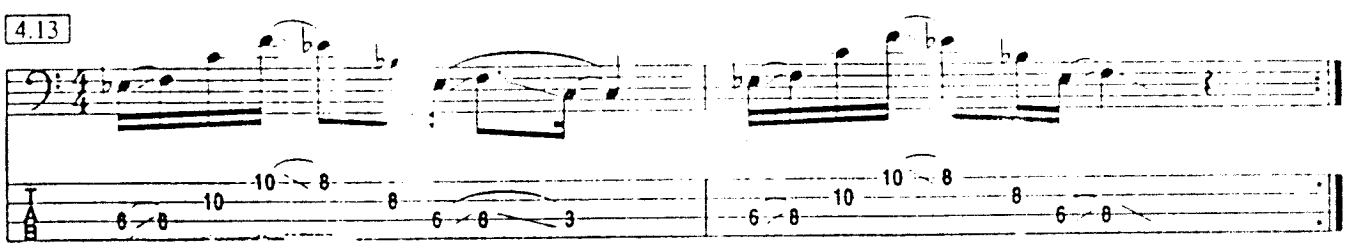
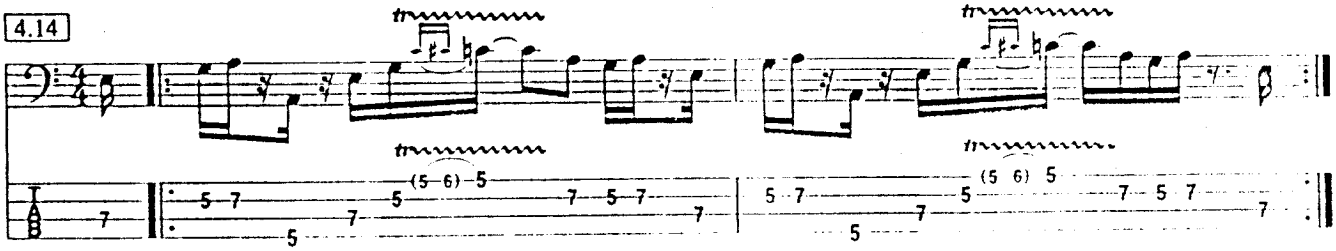


The *Trill.* The trill is simply a *hammer-on/pull-off* combination that keeps repeating itself, usually fast. You might find yourself using your first two fingers the most often, since they are the strongest, but often your third finger, or even your pinky, might be more appropriate. It all depends on the context of the musical passage you're encountering at the time. So don't limit your options. Practice these exercises with as many variations as you can. Your fingers will get stronger and you'll add one more element to your awesome arsenal of tricks. Here come the trill drills!

4.14



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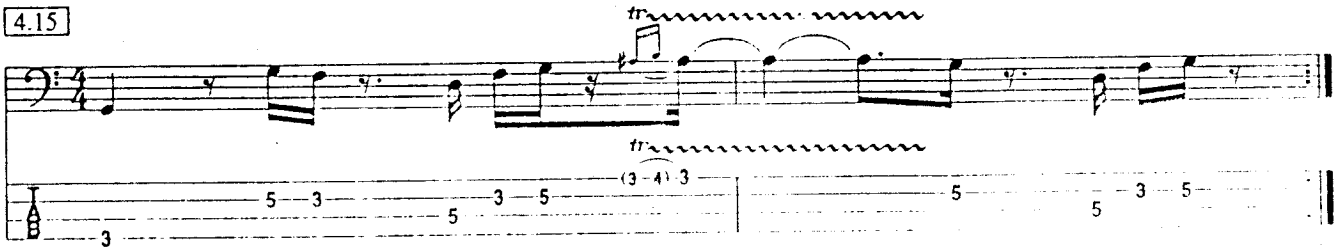
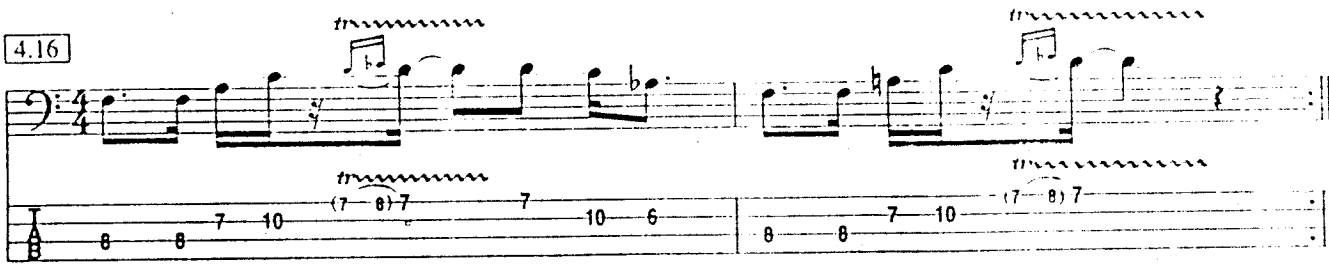


4.16



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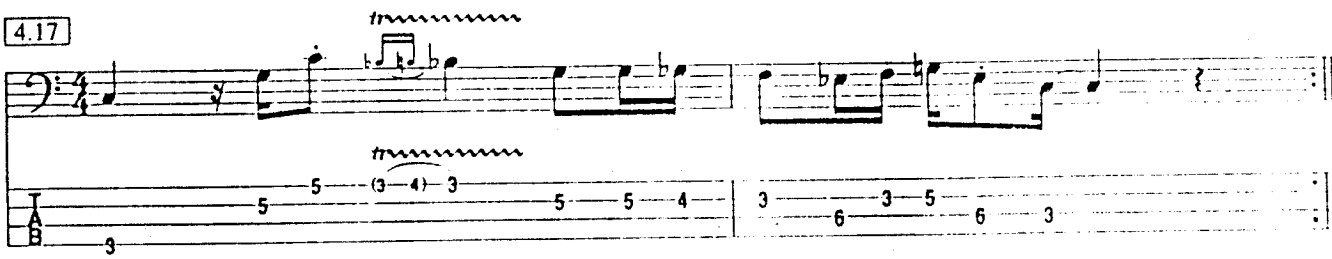

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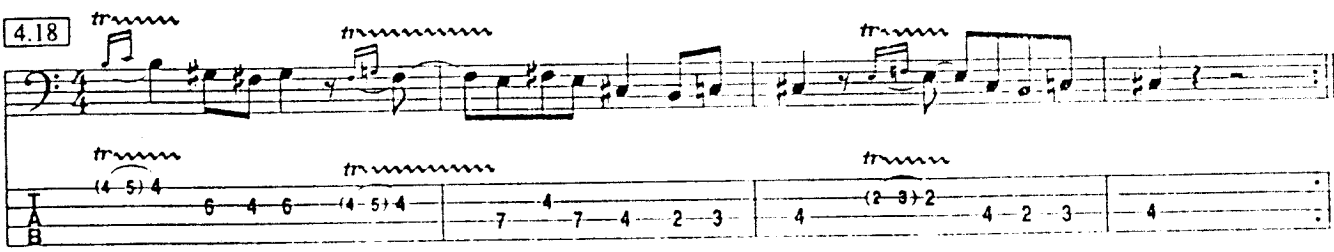
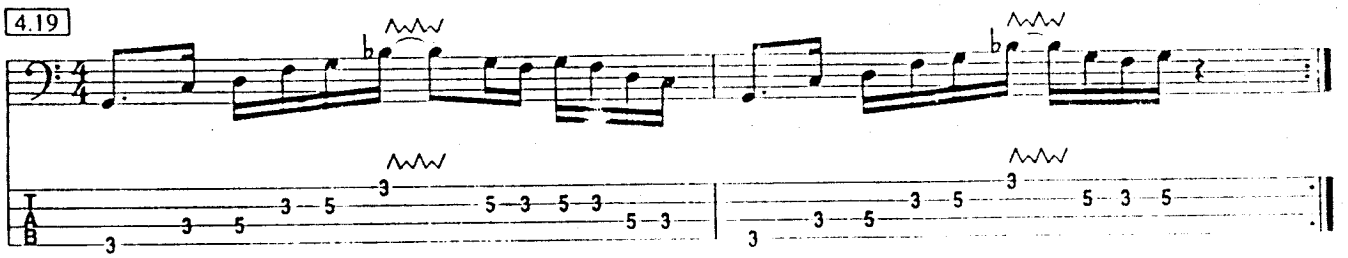
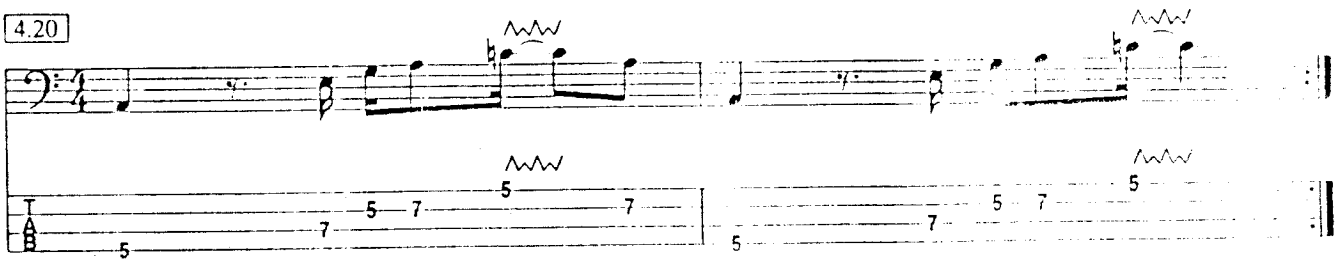


The *Shake*. Like the trill, the shake is an alternating of two notes on one string, usually fast. The difference, however, is that the shake produces both notes with the same finger, sliding back and forth, rather than two fingers hammering on and pulling off. The result is a completely different sound. Shakes are a little harder to play smoothly at first, so you'll have to apply a little extra effort. Once you get it down, though, the effort will be worth it. It's this kind of technique that distinguishes someone who just plays the notes (not that there's anything really wrong with that) and someone who adds a little of themselves to the music, injecting personality and making the music more interesting to listen to, while keeping right along with taking care of business and grooving with that great time feel. Shake it up!

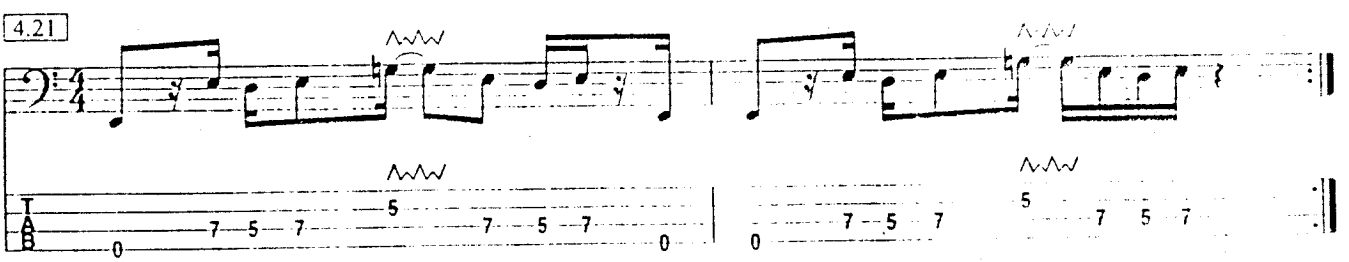
4.19



4.20

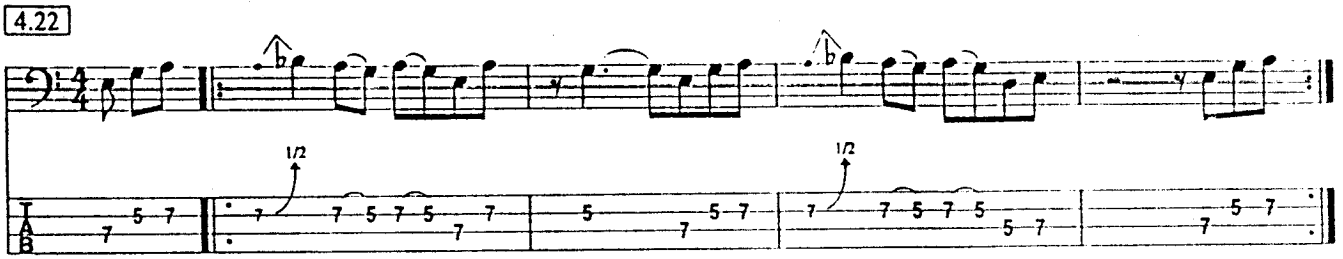


4.21

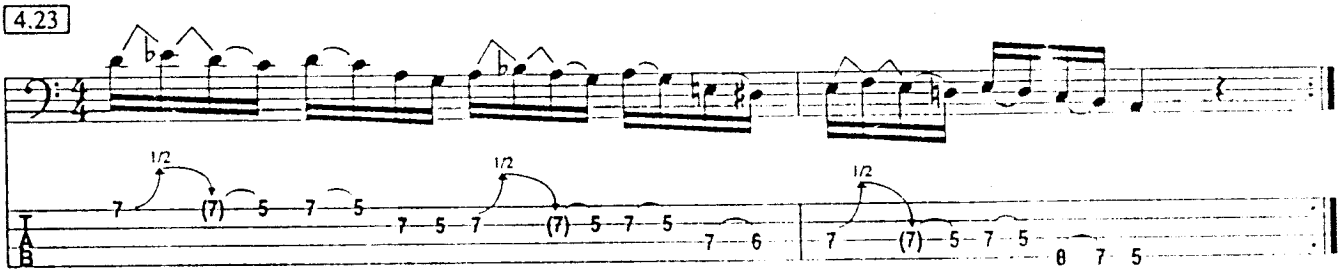


The *Bend*. No, it's not the kind of bends you get when you go swimming too soon after lunch! Actually, this is a way to alter the pitch of a note, without moving to another fret (listen to any rock or blues guitar player if you don't know what I'm talking about!). Bending the string up or down will raise the pitch of the note. The amount the pitch is raised depends, of course, on how much you bend the string. Be careful with this one, though. If you use this technique too much, it might sound kind of corny. If you use it sparingly and tastefully, it can add a little "spice" to your playing. Think of these techniques as garlic—a little bit goes a long way, but too much is like... well, you know.

4.22



4.23



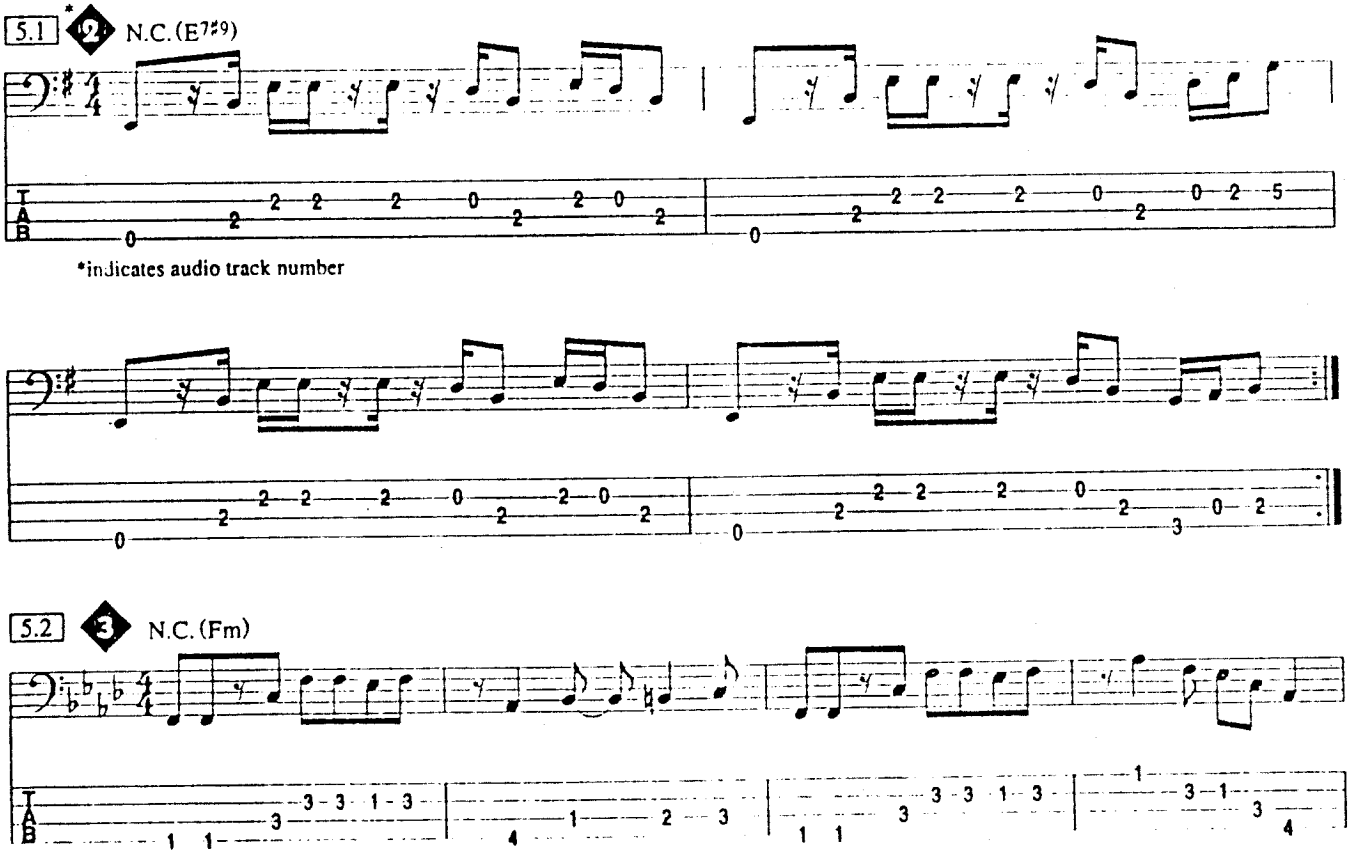
Review the exercises in this chapter. Proper execution of these techniques will add some style and a little zip into your playing! A review of the earlier chapters wouldn't be a bad idea, either. When you're ready to continue (and only then!), proceed to Chapter 5 and we'll start to make some real music. What a concept!

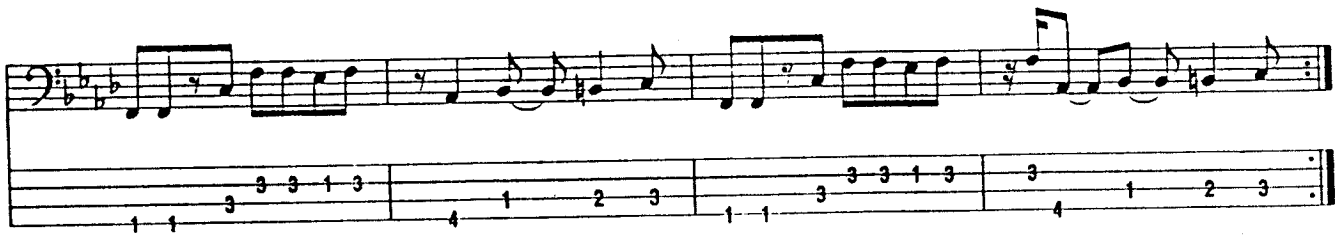
CHAPTER 5
Establishing a Groove

So what's it all about, anyway? Assuming you've been going through this book one step at a time, in order, following my instructions to the letter (if you haven't, first of all, shame on you, second of all, go back and do it right from the beginning), you've got the underlying concept of what we're trying to do, you have some new insights into how to practice, you know your scales and arpeggios inside and out (hopefully not just the major scales), you're really great at string crossings and you can hammer-on, pull-off, slide, trill, shake and bend like nobody's business! What do you say we take all this information and make some music out of it?

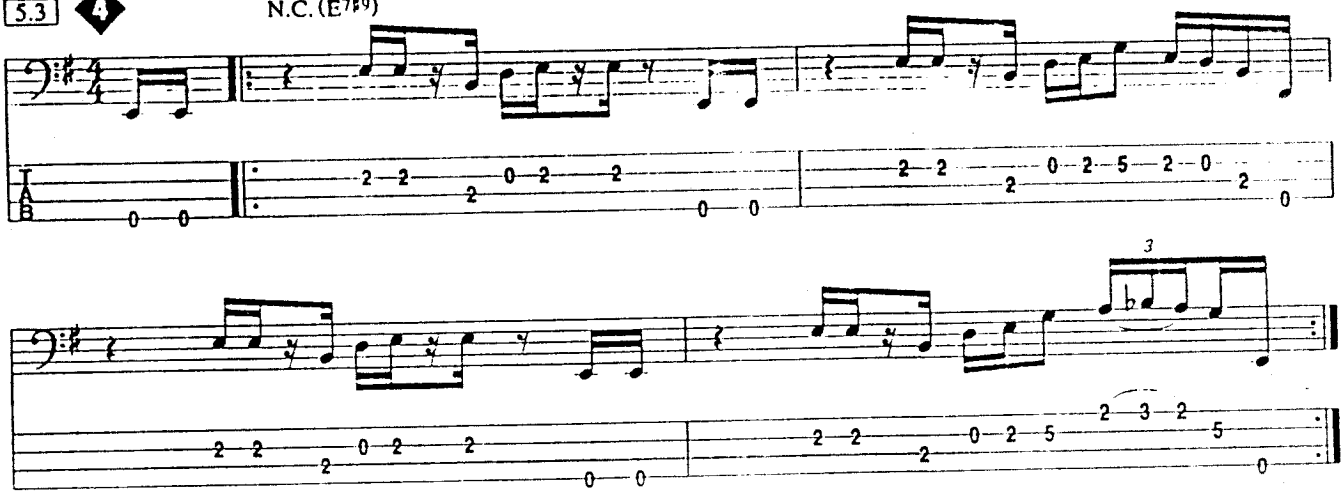
The examples in this chapter (notice how I didn't refer to them as "exercises") are intended to be played over and over again with your drum machine, or better yet, a real live drummer. Concentrate on locking in and laying down a solid foundation for the rest of the band. Remember, that's your job! When you chose to be a bass player, you committed your willingness (and, hopefully, your eagerness) to play repetitive figures over and over (and over) again, often with little or no variation. It's just part of the gig. But what a wonderful gig it is! Everyone else relies (heavily!) upon us, along with the drummer, to lay it down and establish the groove.

So as you lay it down, remember to let the music breathe, keep it simple and, of course, groove! Tempos have been deliberately omitted. Use the recorded supplement as a guide, but feel free to experiment with different tempos. As in *Funk Bass*, the bass is recorded on the right side and the drums on the left. That way you can isolate either channel and experiment with different methods of practicing. We'll be playing in all twelve keys, as well (I never said I was going to make this easy for you!). Trust me, though, someday you'll thank me. Practice hard and diligently. Good luck.

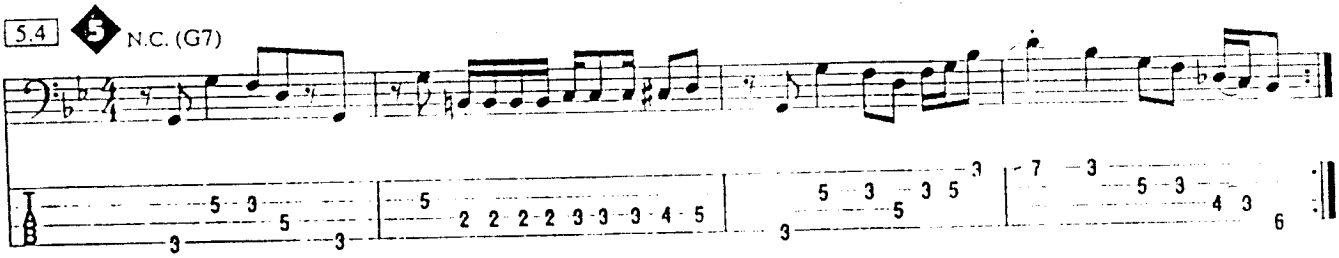




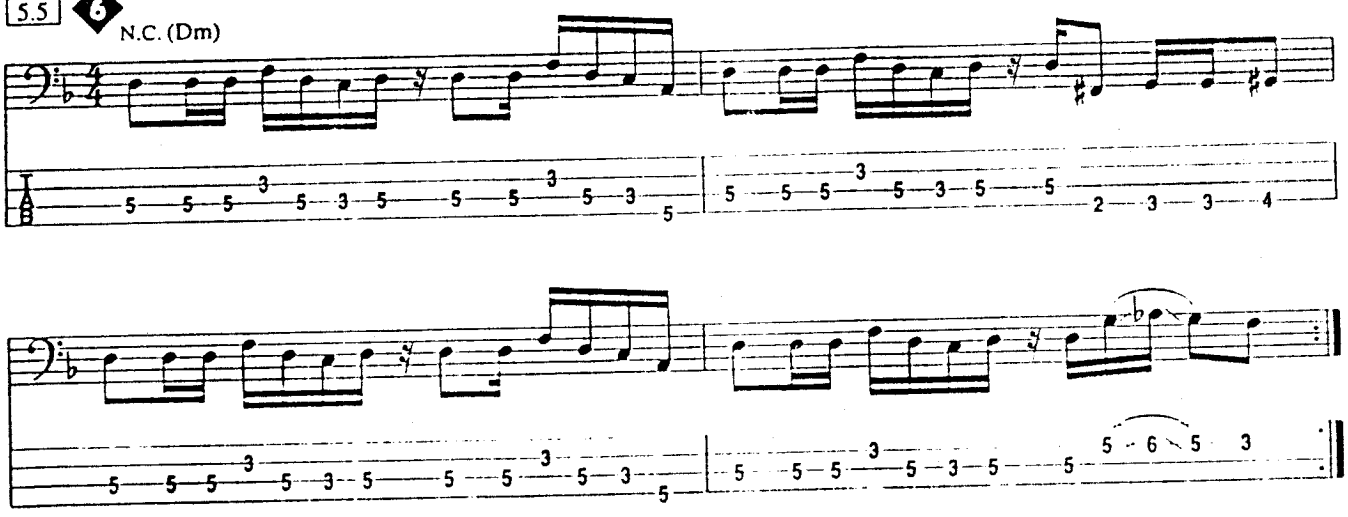
5.3 4 N.C. ($E^{7\sharp9}$)



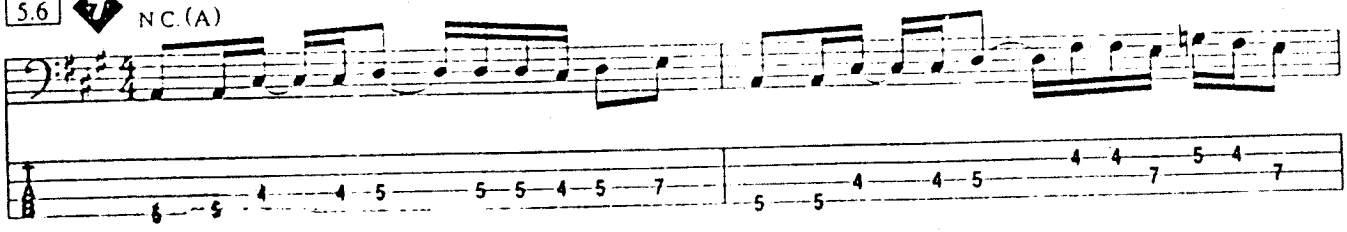
5.4 5 N.C. (G7)

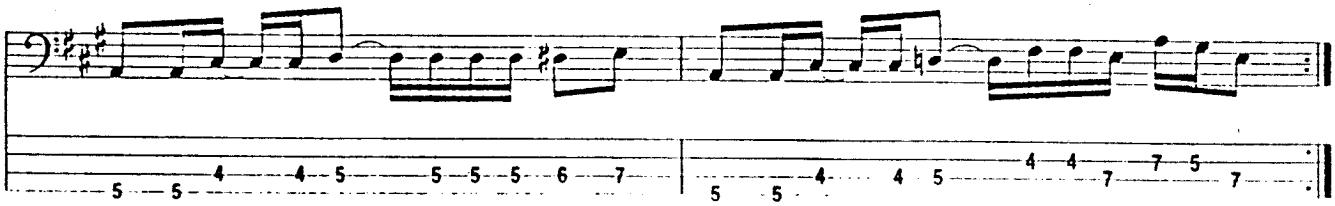


5.5 6 N.C. (Dm)

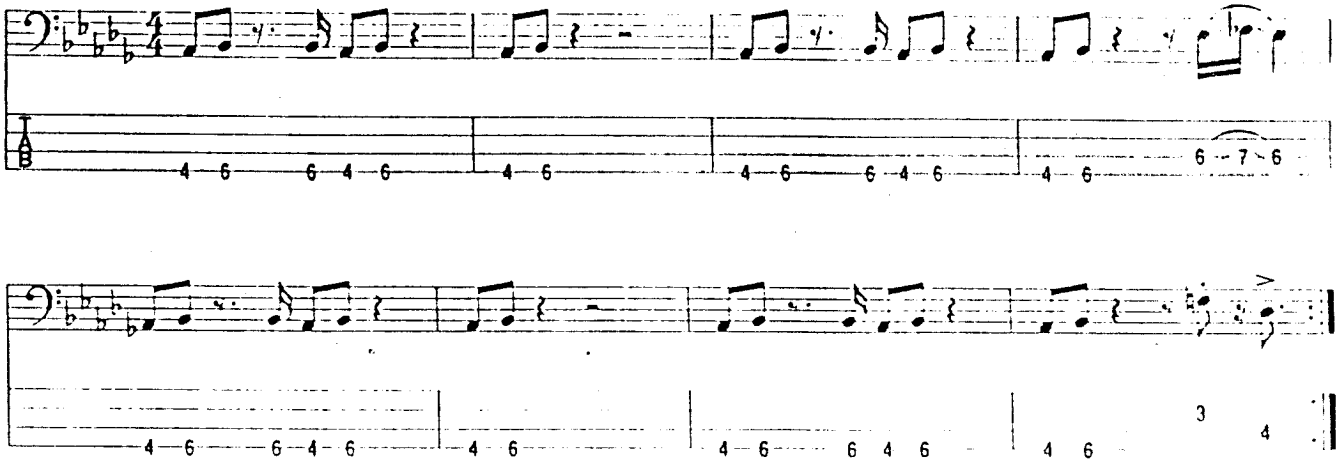


5.6 7 N.C. (A)

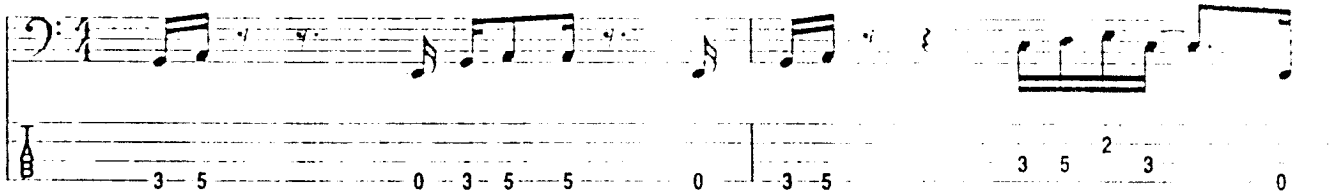


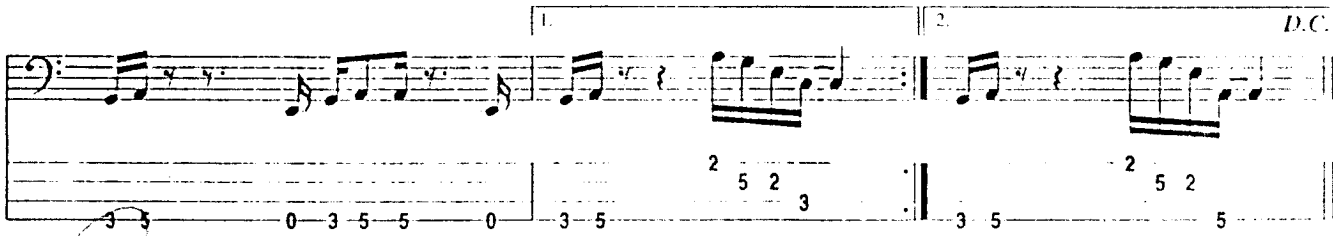


5.7 8 N.C.(B♭m)

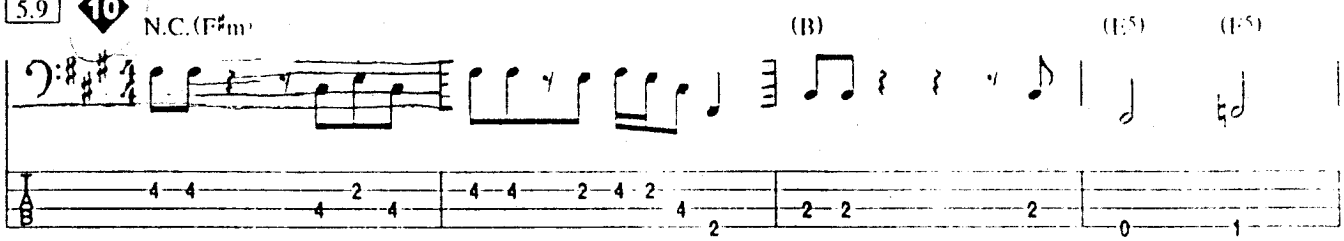


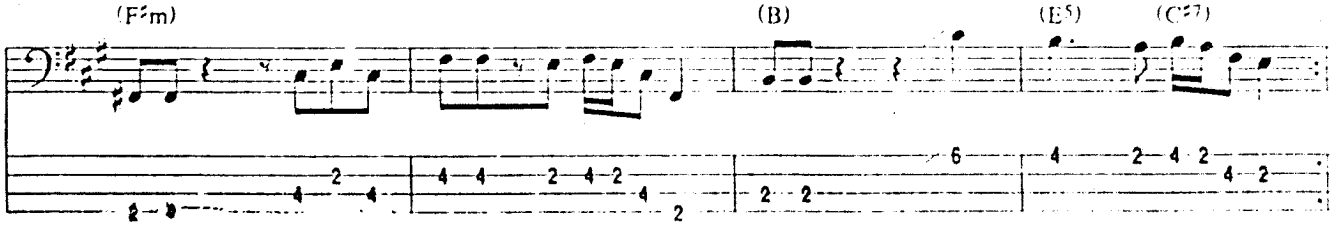
5.8 9 N.C.(Am)





5.9 10 N.C.(F♯m)





5.10 11 N.C. (E7) play 4 times

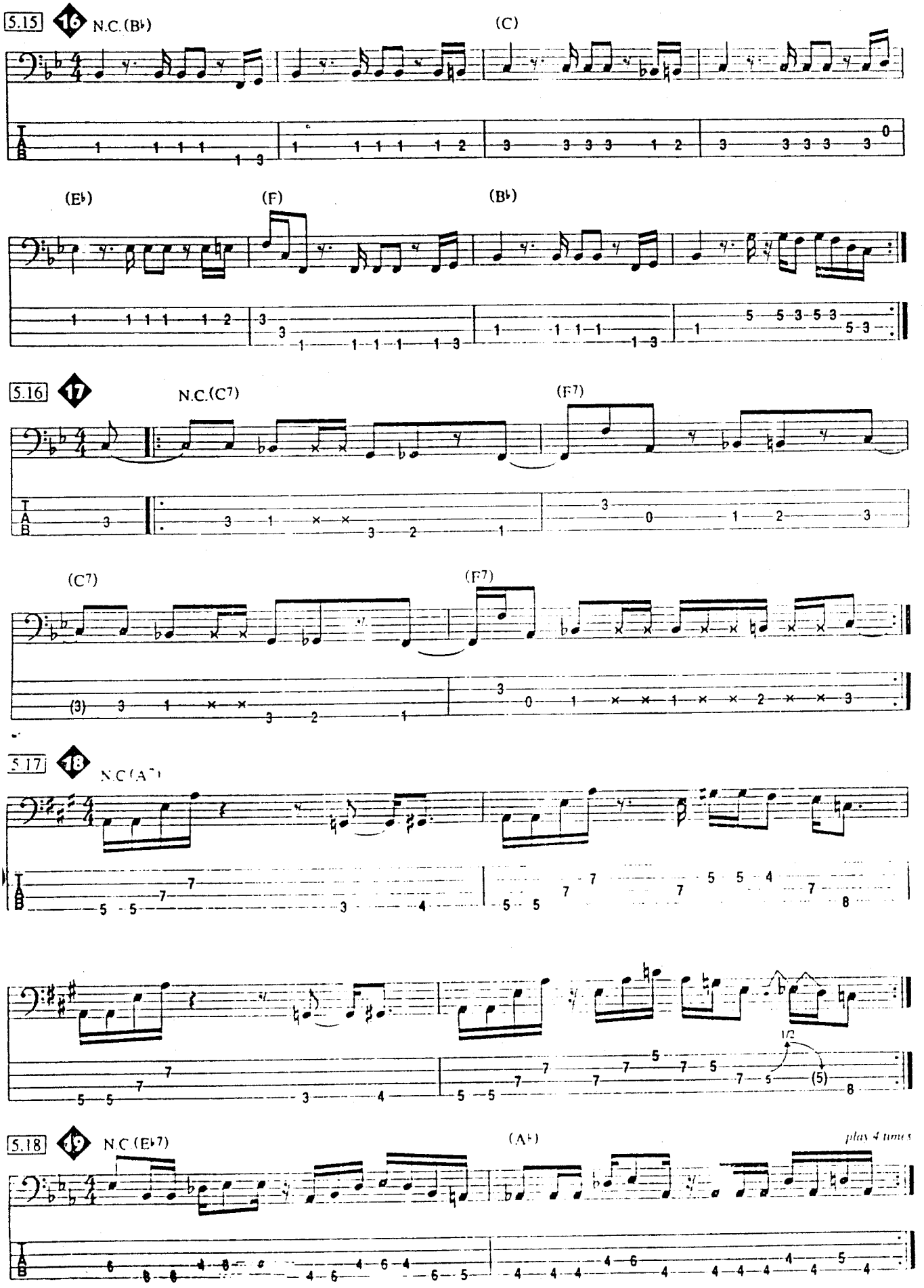
5.11 12 N.C.(E7♯9)

5.12 13 N.C. (D♭7) (G♭7) (D♭7) (G♭7)

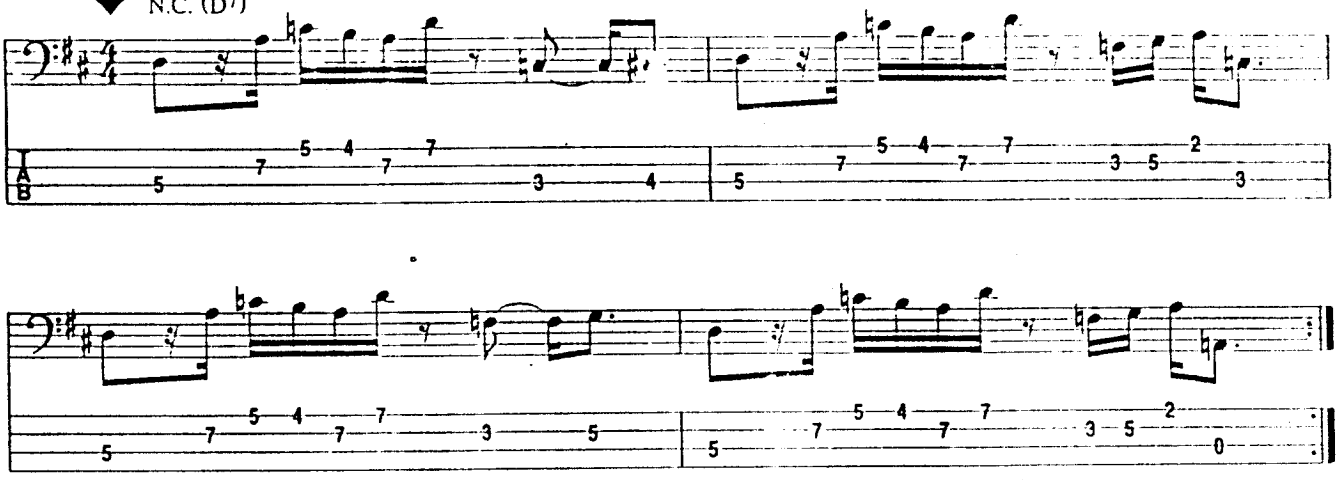
(D♭7) (G♭7) (D♭7) (A♭7)

5.13 14 N.C.(Dm)

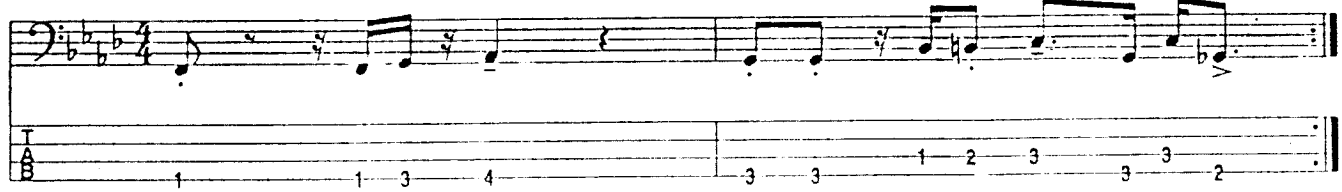
5.14 15 N.C.(Bm) (E) (Bm) (E)


5.15
16
N.C.(B♭)
(C)
(E♭)
(F)
(B♭)
5.16
17
N.C.(C7)
(F7)
(C7)
(F7)
5.17
18
N.C.(A7)
1/2
5.18
19
N.C.(E♭7)
(A♭)
play 4 times

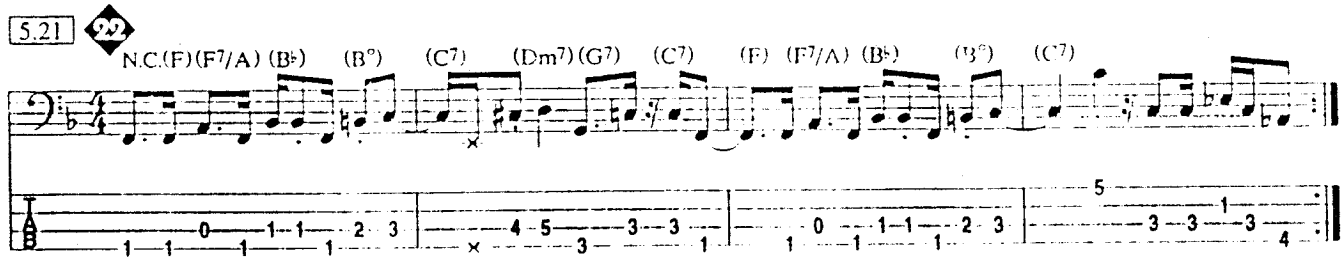
5.19 20 N.C. (D^7)



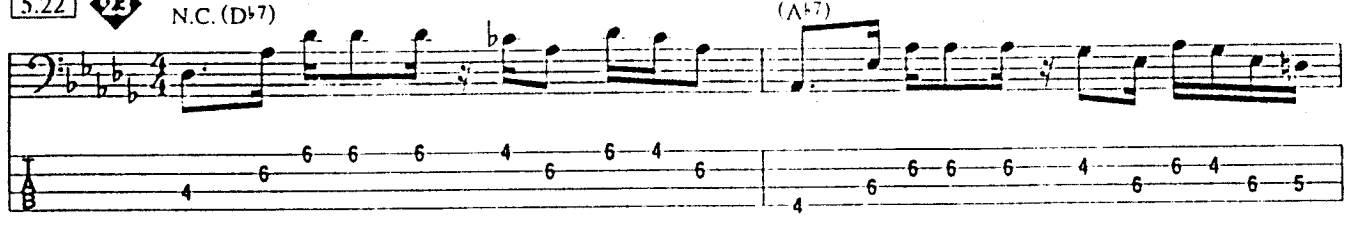
5.20 21 N.C.(Fm^7) (G^7) (C^7) *play 4 times*



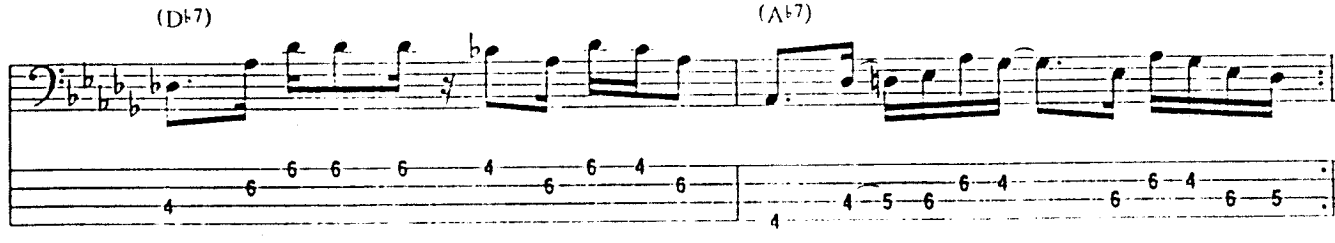
5.21 22 N.C.(F)(F^7/A) ($B^{\flat}$) (B°) (C^7) (Dm^7)(G^7) (C^7) (F) (F^7/A) ($B^{\flat}$) (B°) (C^7)



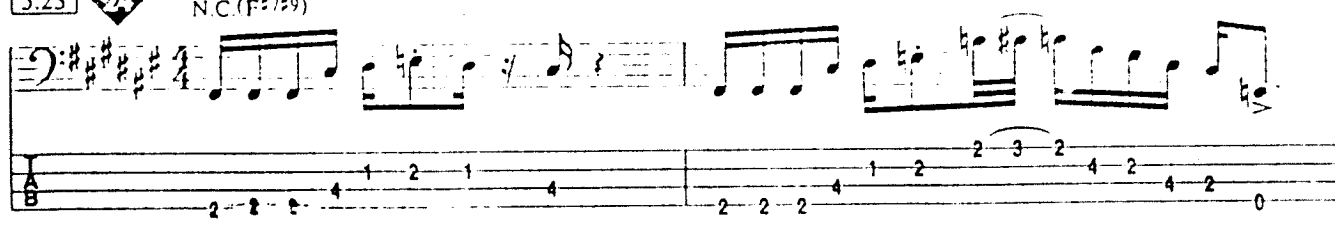
5.22 23 N.C. ($D^{\flat 7}$) ($A^{\flat 7}$)

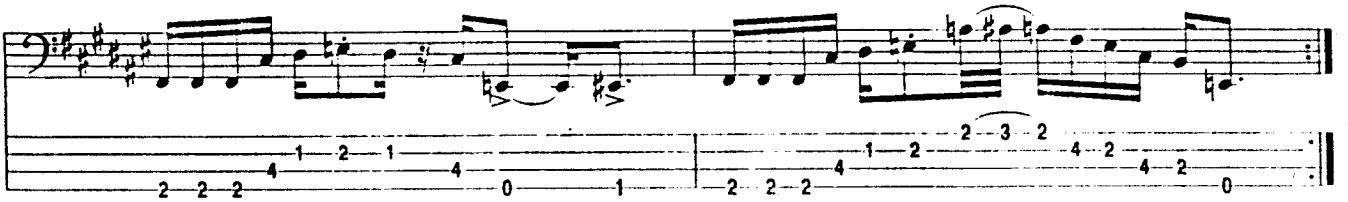


($D^{\flat 7}$) ($A^{\flat 7}$)

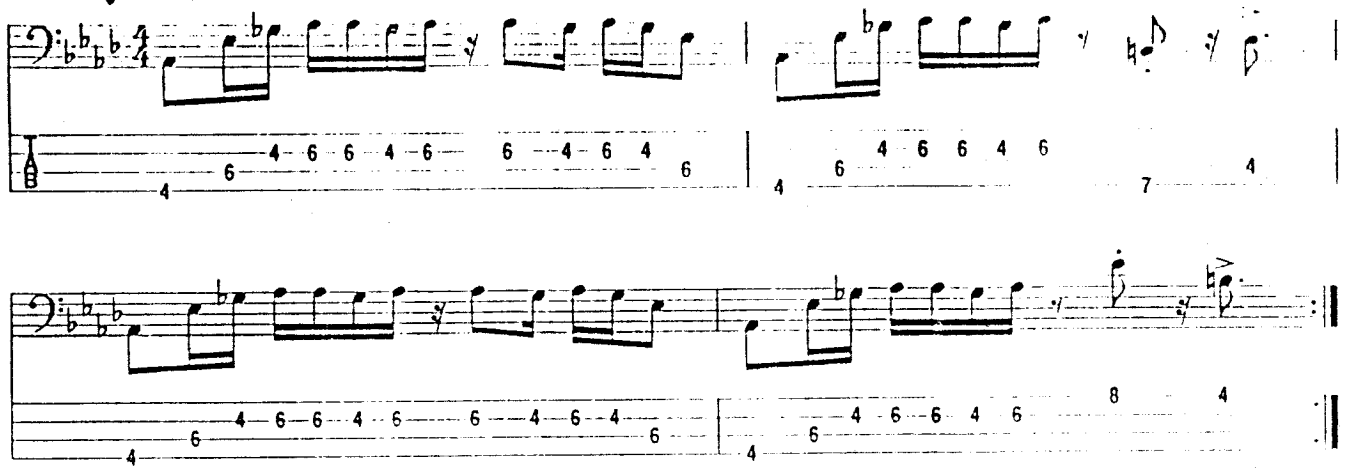


5.23 24 N.C.($F^{\sharp 7\sharp 9}$)

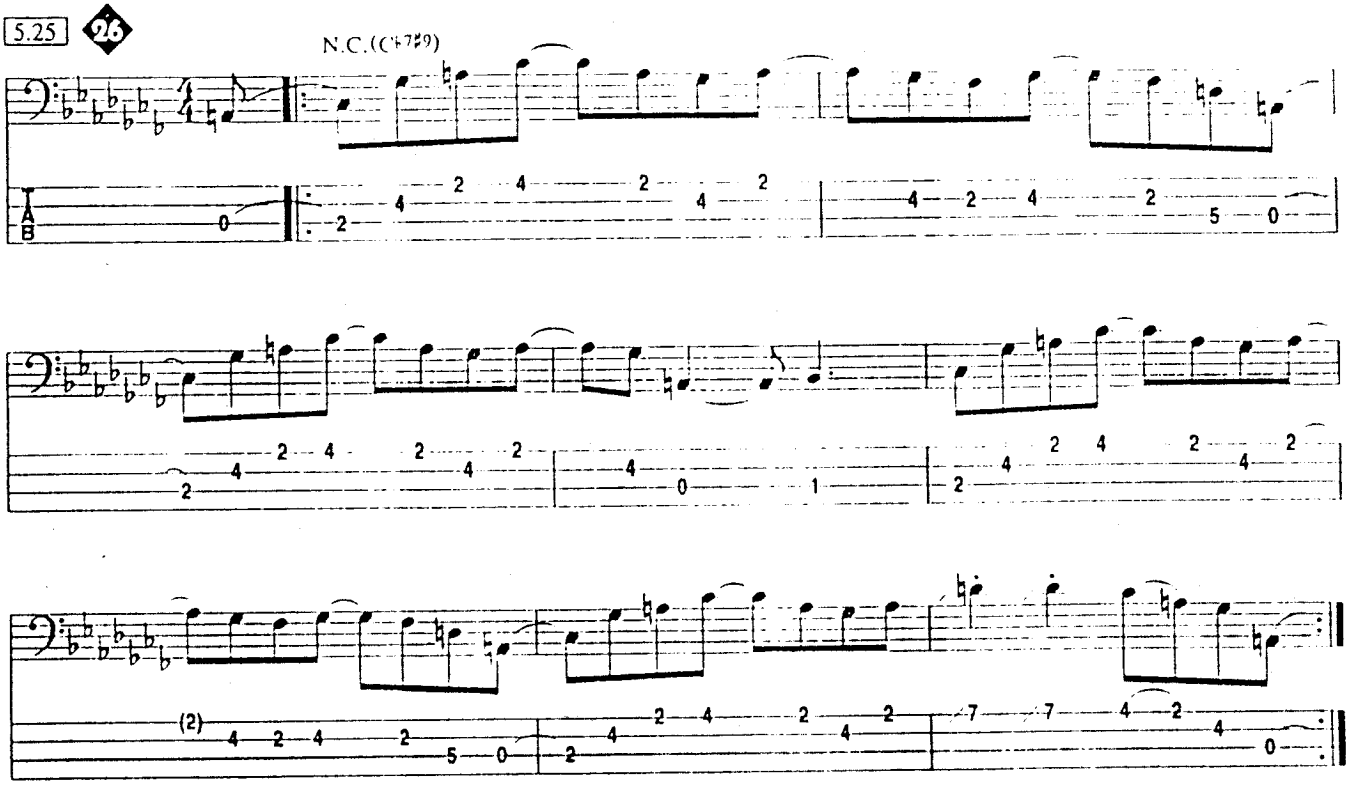




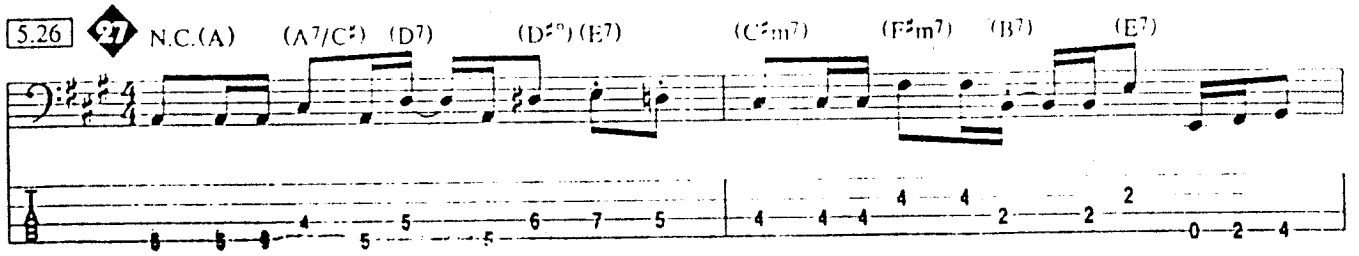
5.24 25 N.C.(A♭7)

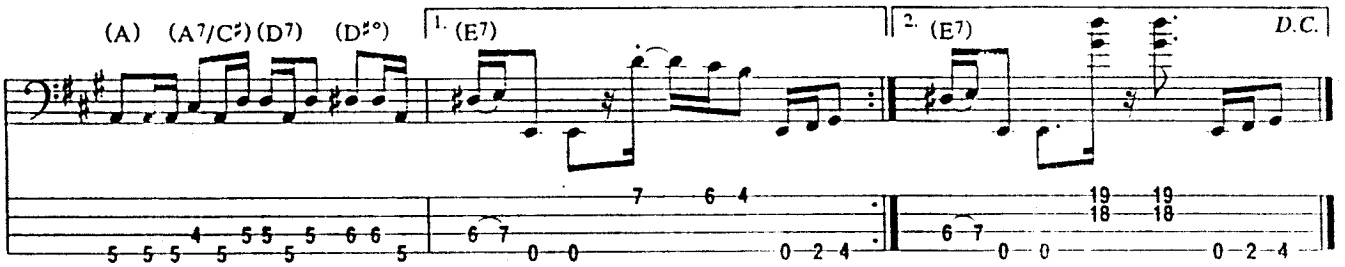


5.25 26 N.C.(C♭7♯9)

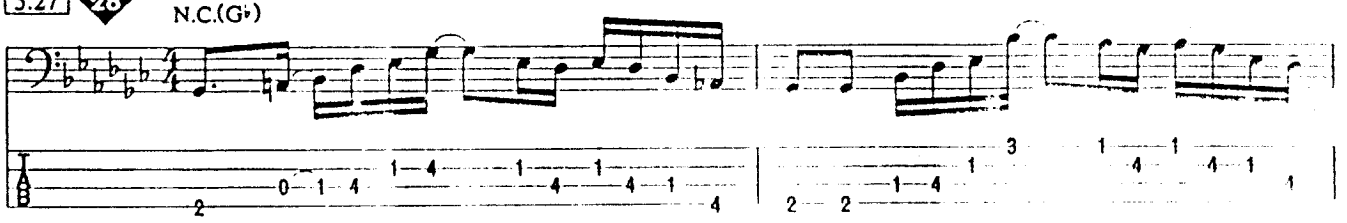


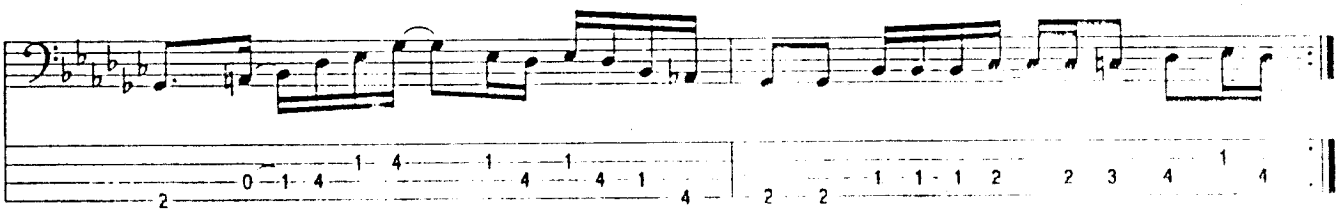
5.26 27 N.C.(A) (A7/C♯) (D7) (D♯°) (E7) (C♯m7) (F♯m7) (B7) (E7)



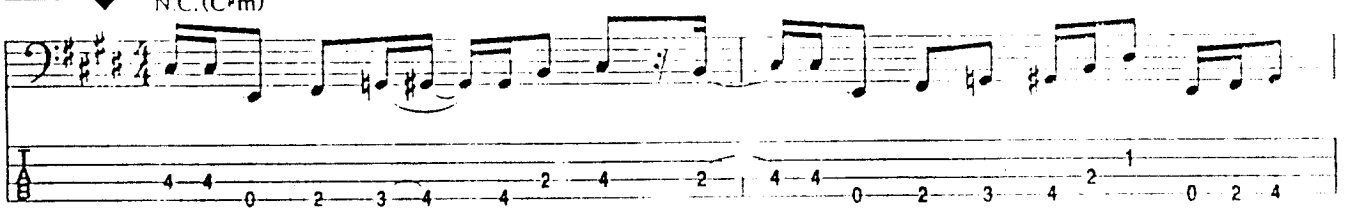


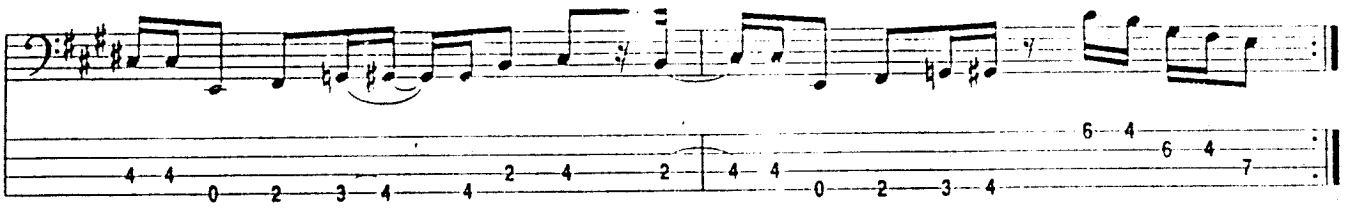
5.27 28 N.C.(G♭)



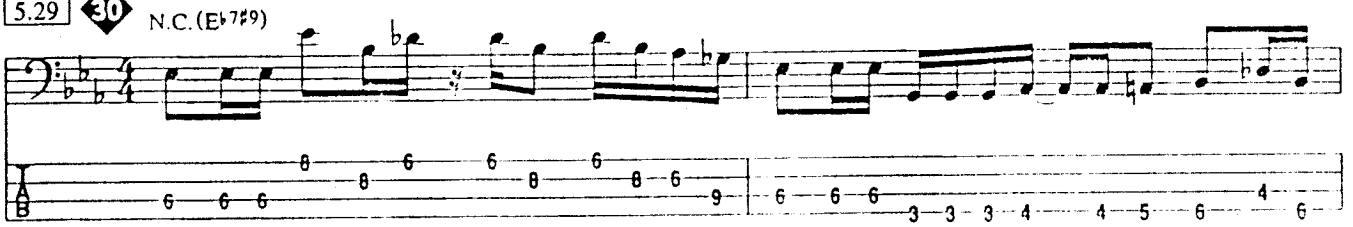


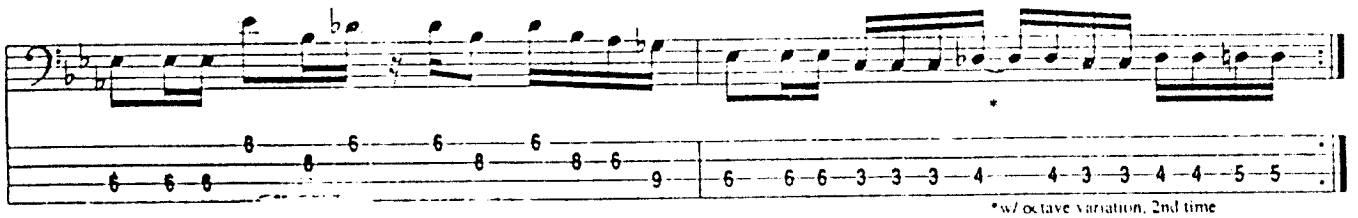
5.28 29 N.C.(C♯m)



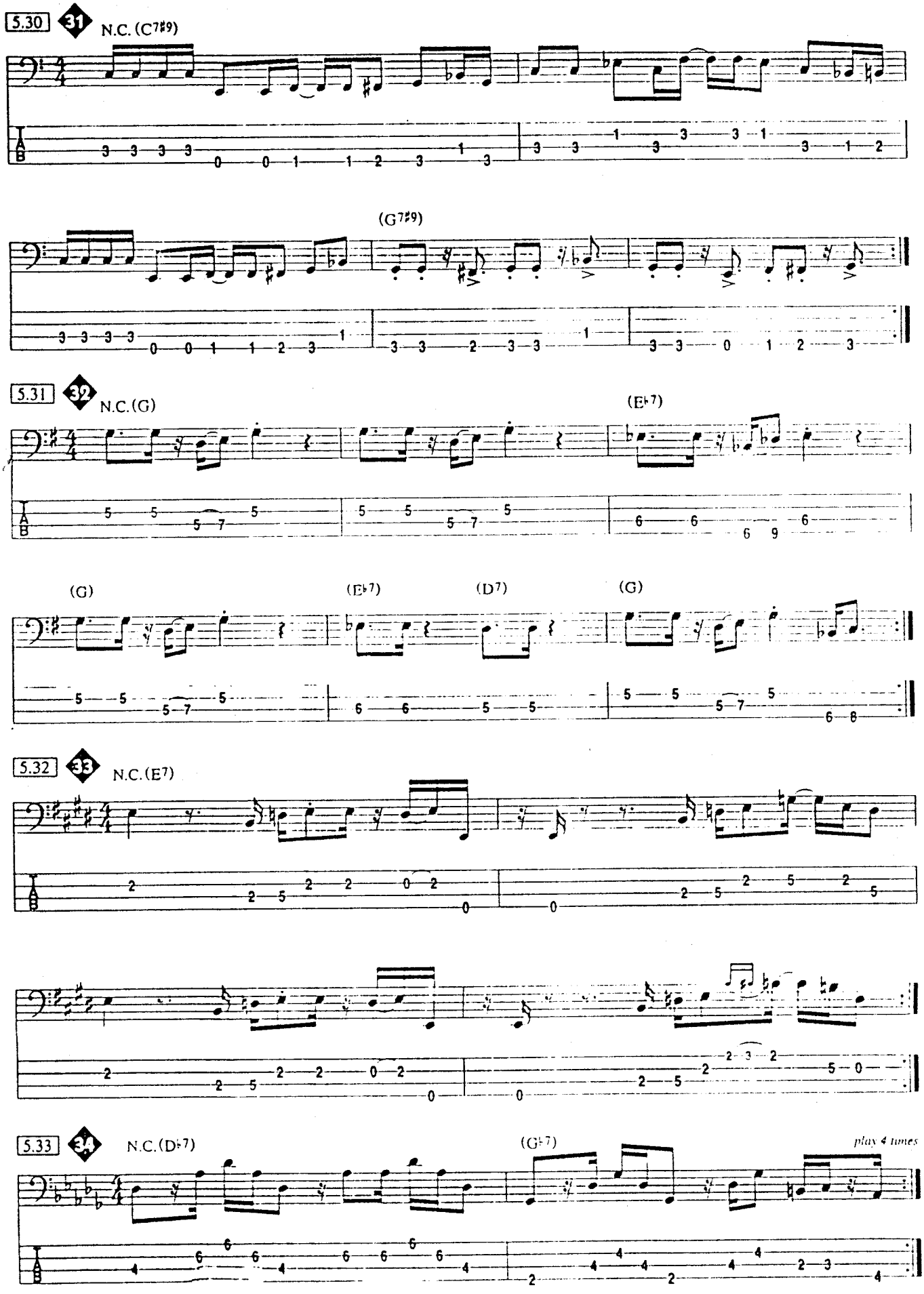


5.29 30 N.C.(E♭7♯9)

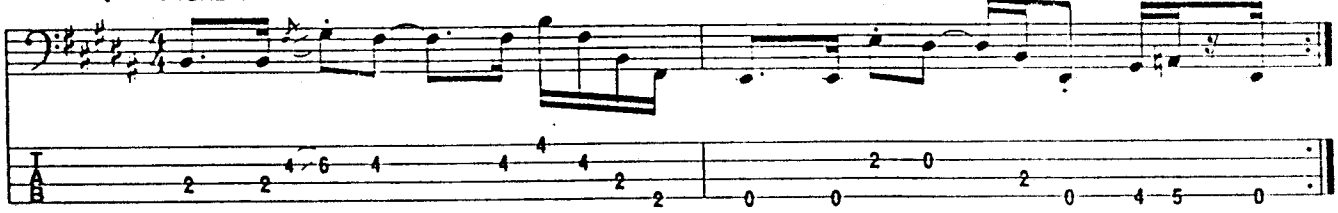




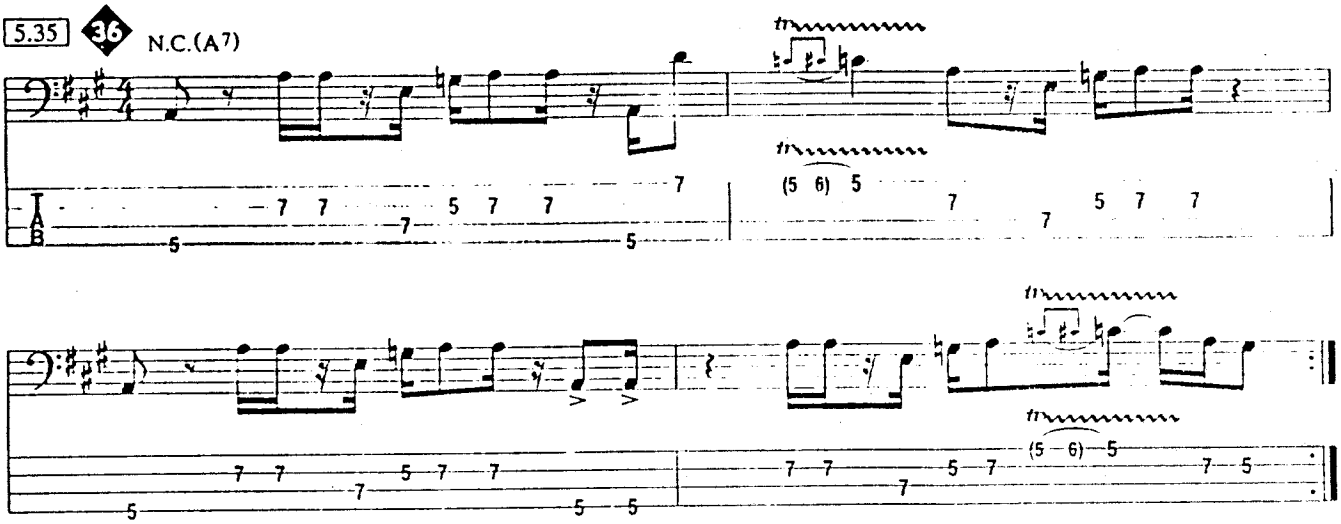
*w/ octave variation, 2nd time


5.30
31
N.C. (C7♯9)
(G7♯9)
5.31
32
N.C.(G)
(E♭7)
(G)
(E♭7)
(D7)
(G)
5.32
33
N.C.(E7)
5.33
34
N.C.(D♭7)
(G♭7)
play 4 times

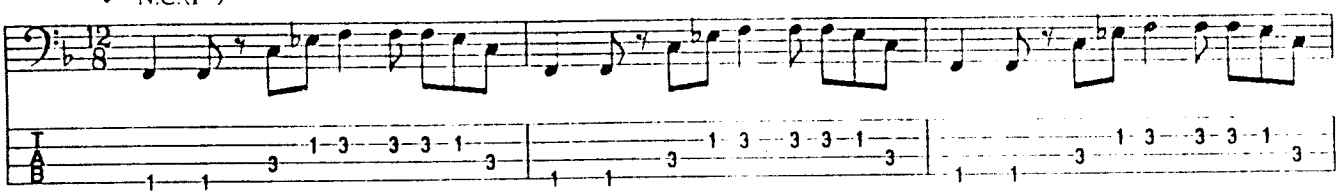
5.34 35 N.C.(B7) (E7) play 4 times



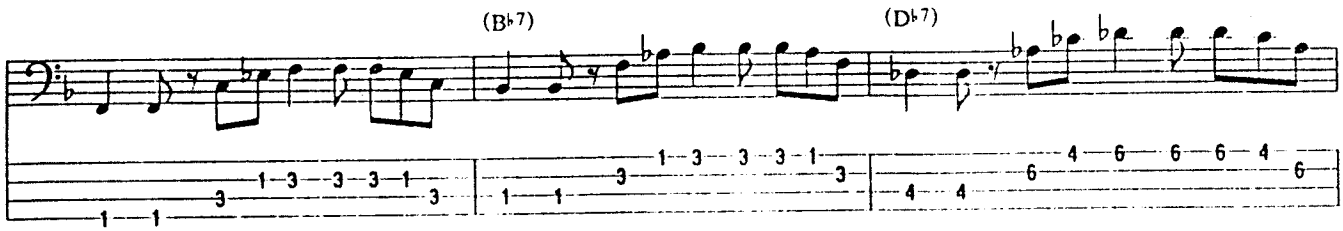
5.35 36 N.C.(A7)



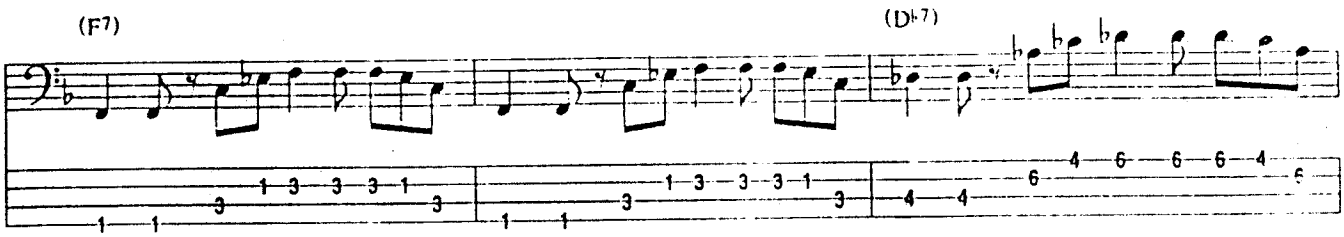
5.36 37 N.C.(F7)



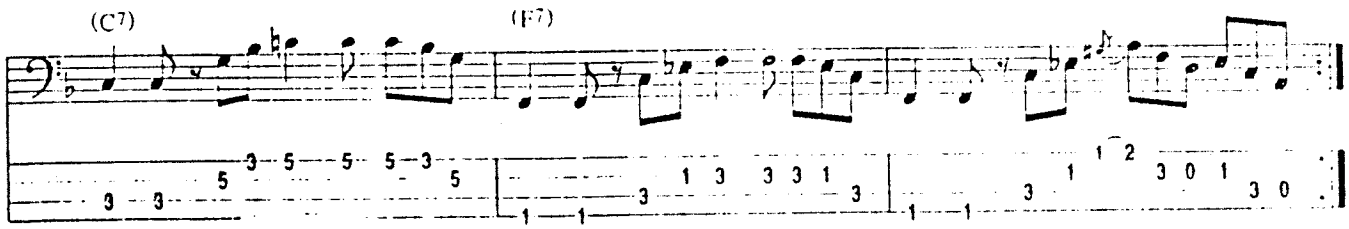
(B♭7) (D♭7)

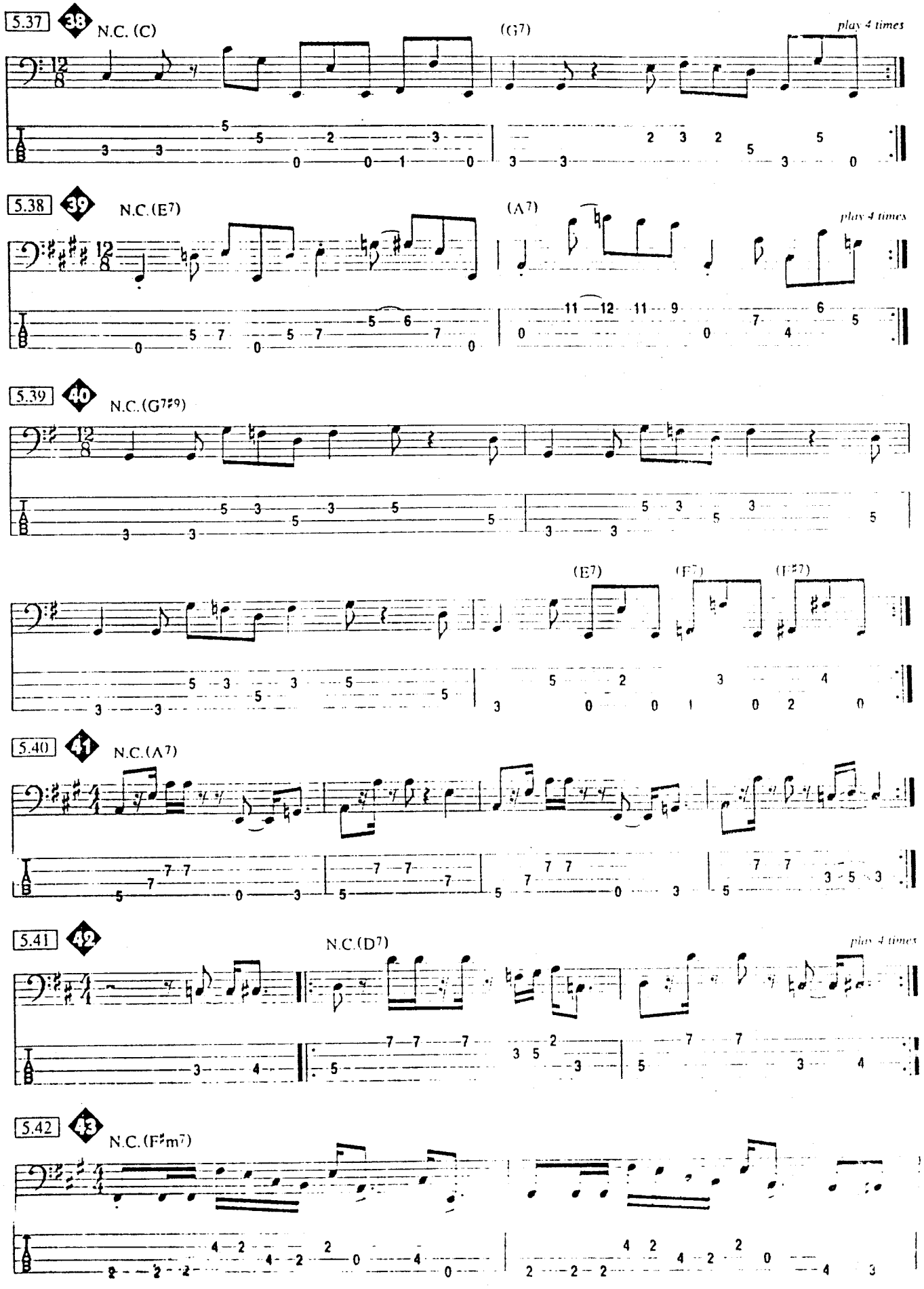


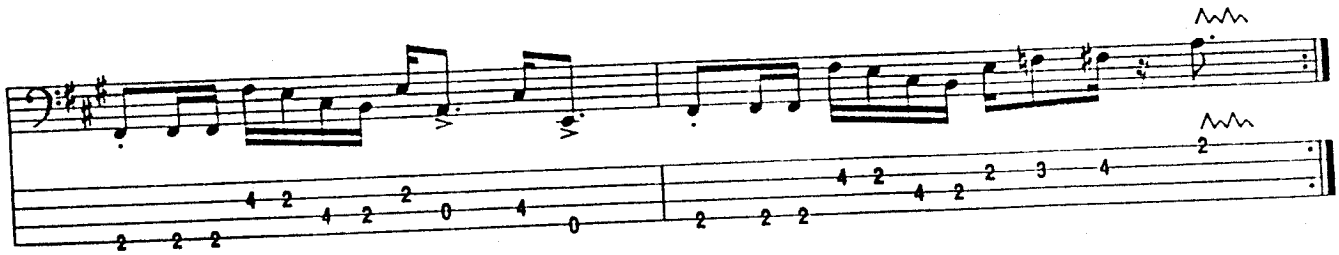
(F7) (D♭7)



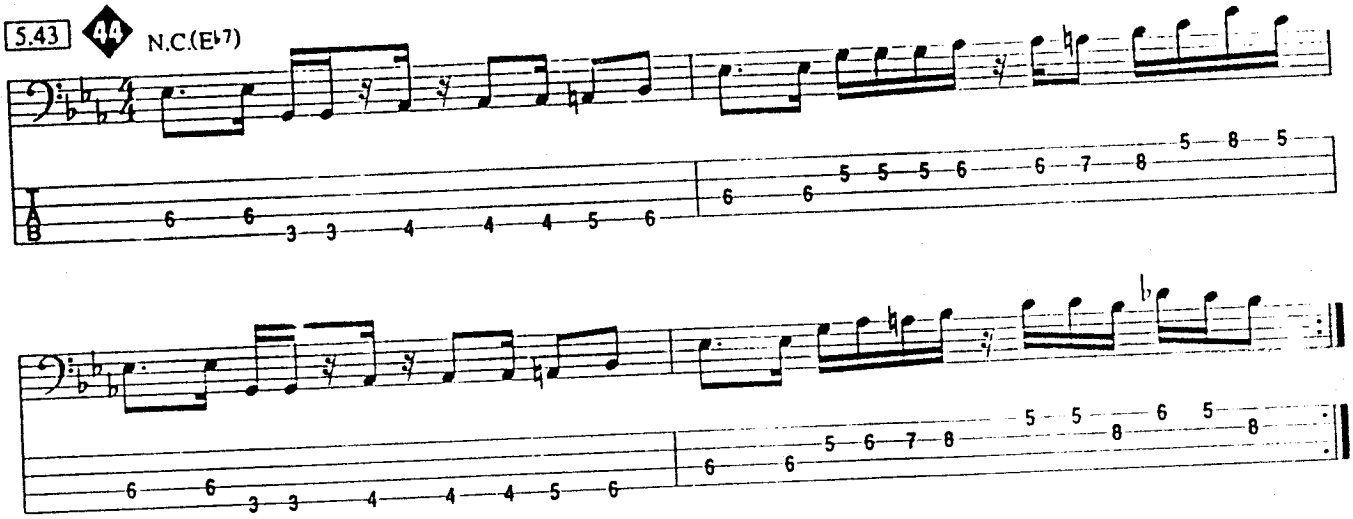
(C7) (F7)



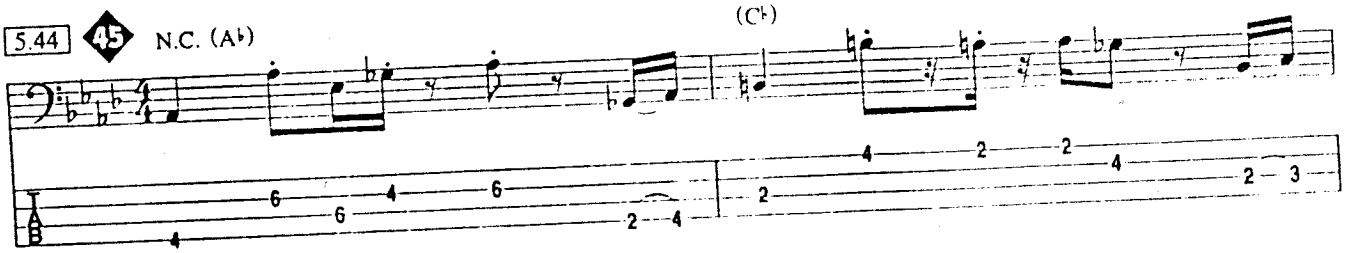

5.37
38
N.C. (C)
(G7)
play 4 times
5.38
39
N.C.(E7)
(A7)
play 4 times
5.39
40
N.C.(G7♯9)
(E7)
(F7)
(F♯7)
5.40
41
N.C.(A7)
5.41
42
N.C.(D7)
play 4 times
5.42
43
N.C.(F♯m7)



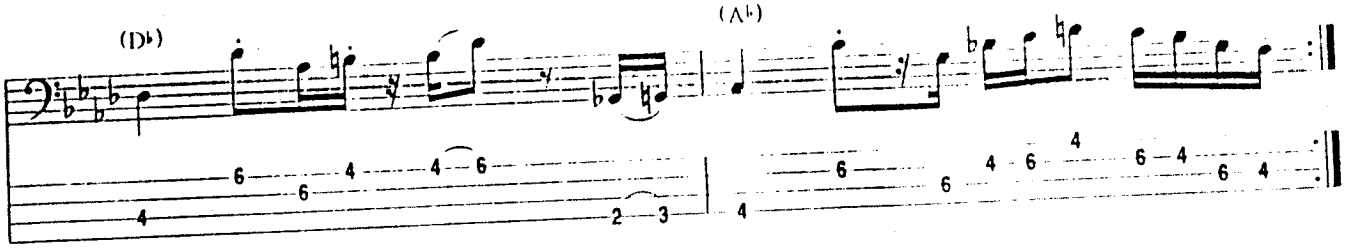
5.43 44 N.C.(E♭7)



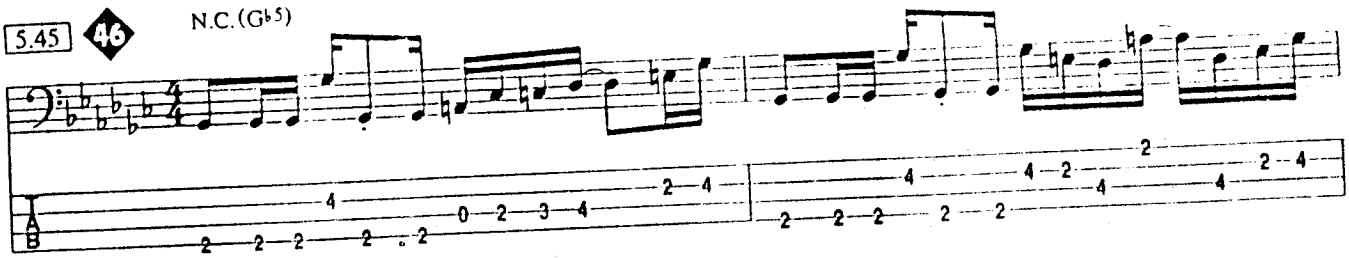
5.44 45 N.C. (A♭) (C♭)

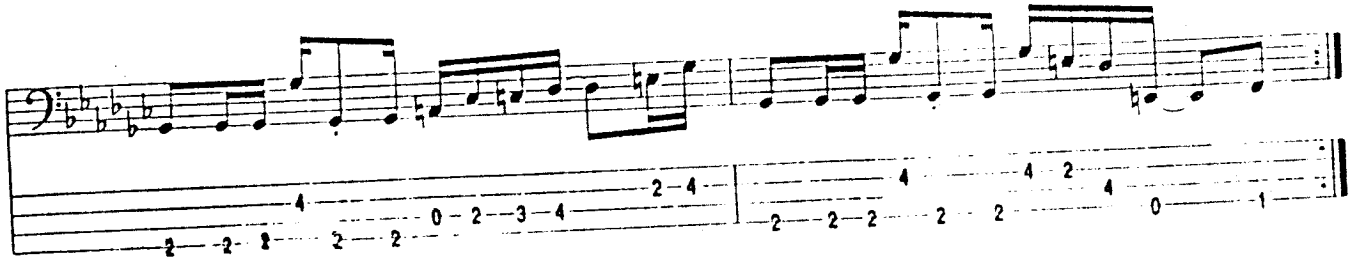


(D♭) (A♭)

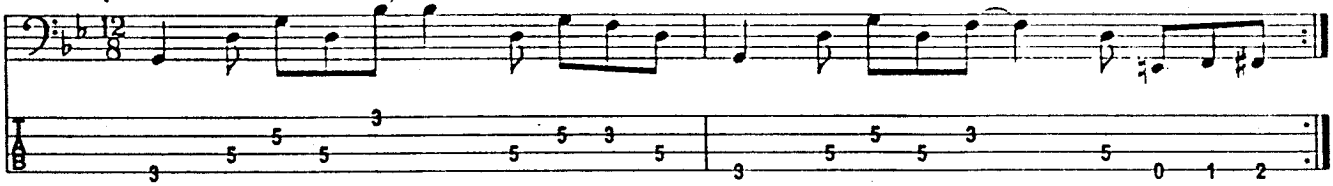


5.45 46 N.C.(G♭5)

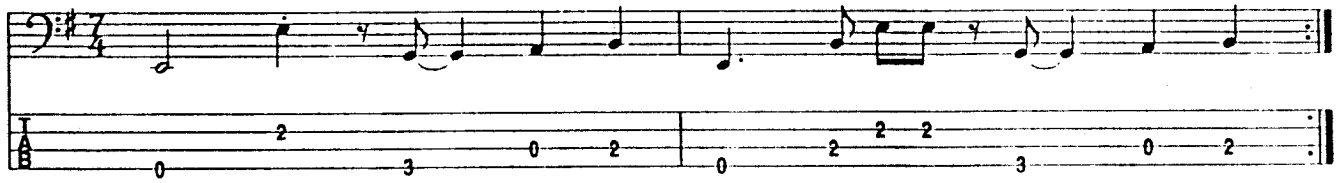




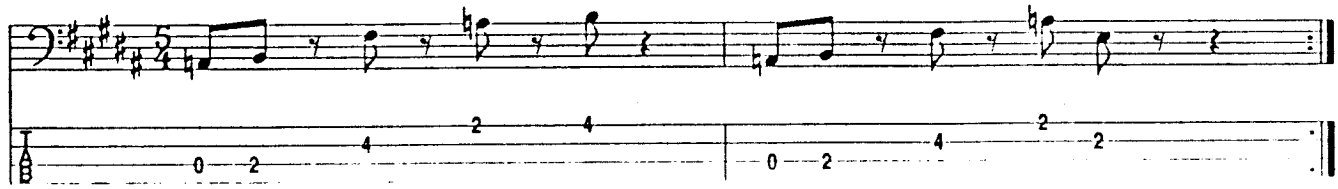
5.46 47 N.C.(Gm) play 4 times



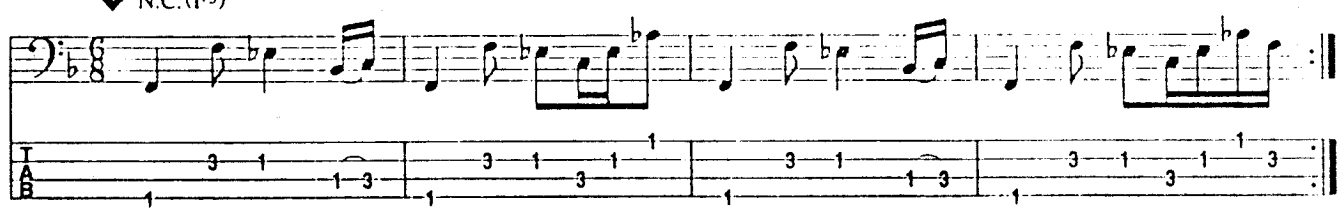
5.47 48 N.C.(Em) play 4 times



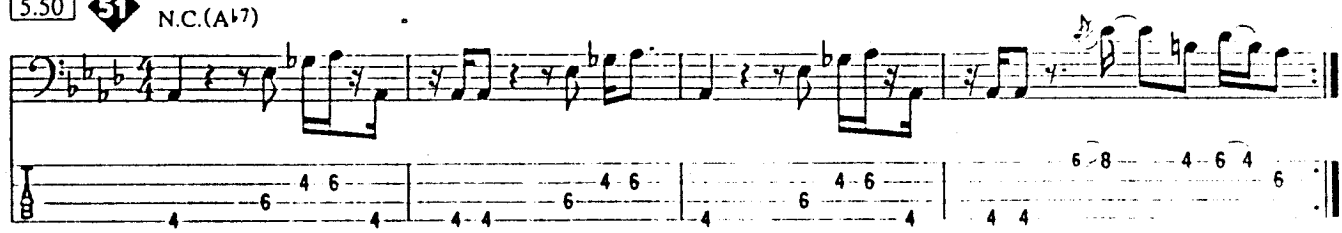
5.48 49 N.C.(B^{5}) play 4 times



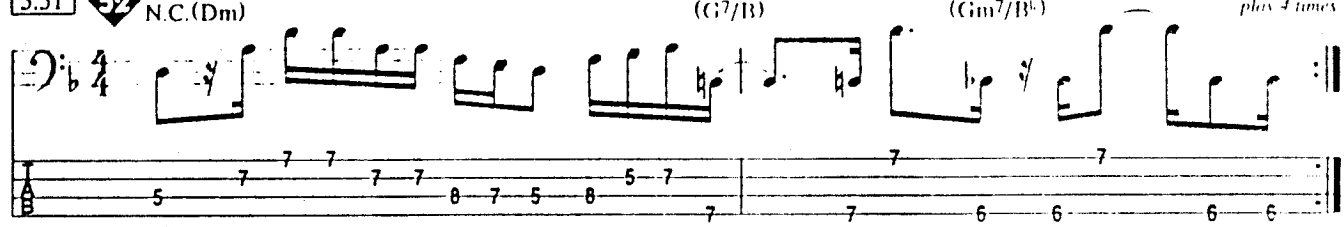
5.49 50 N.C.(F^{5})



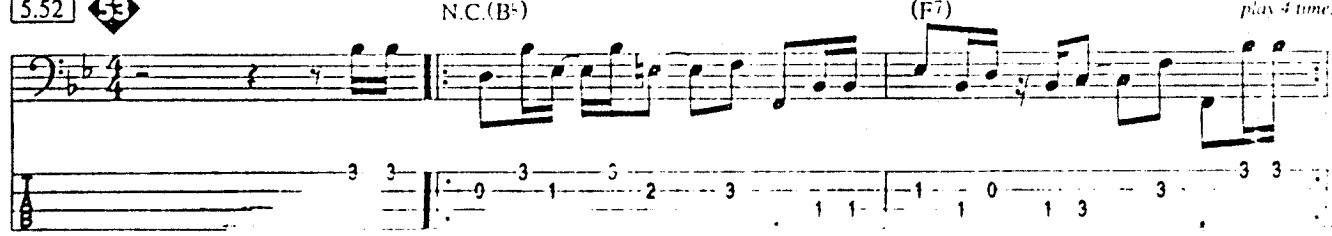
5.50 51 N.C.($A^{\flat 7}$)



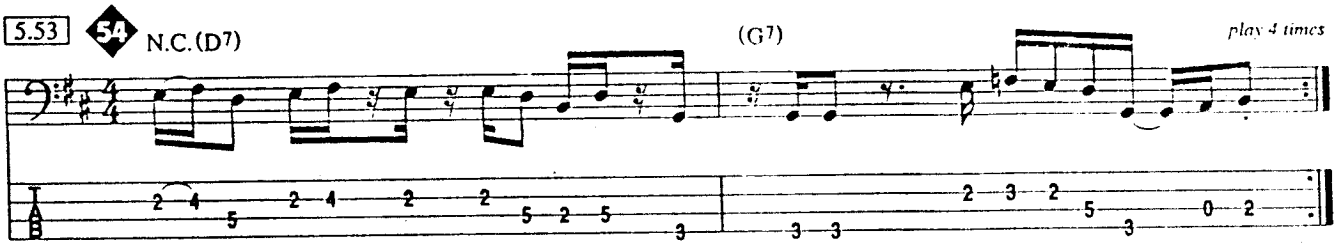
5.51 52 N.C.(Dm) (G^{7}/B) ($Gm^{7}/B^{\flat}$) play 4 times



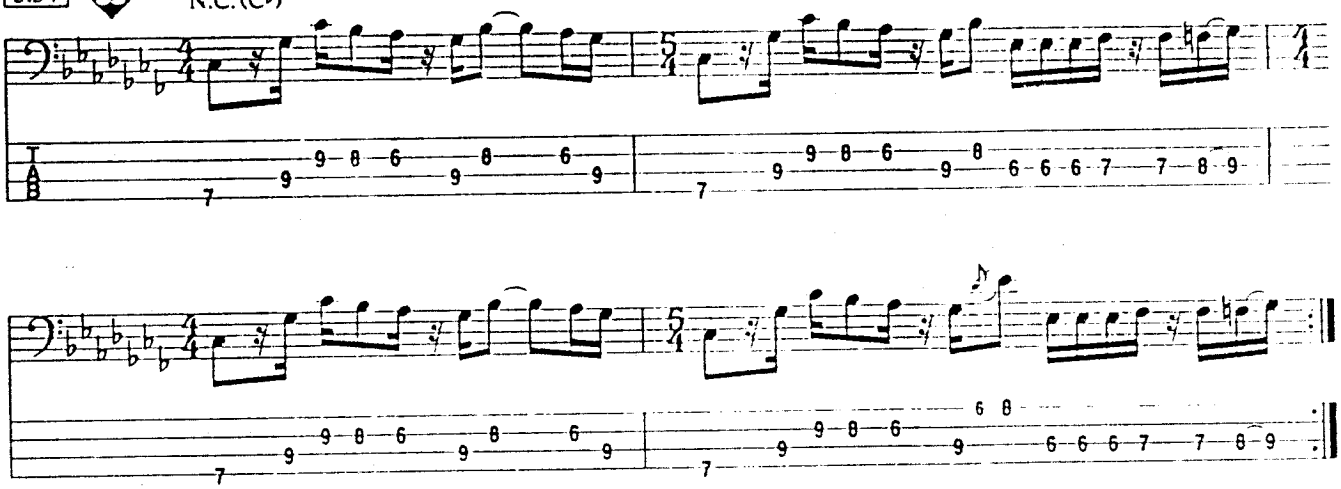
5.52 53 N.C.(B^{5}) (F^{7}) play 4 times



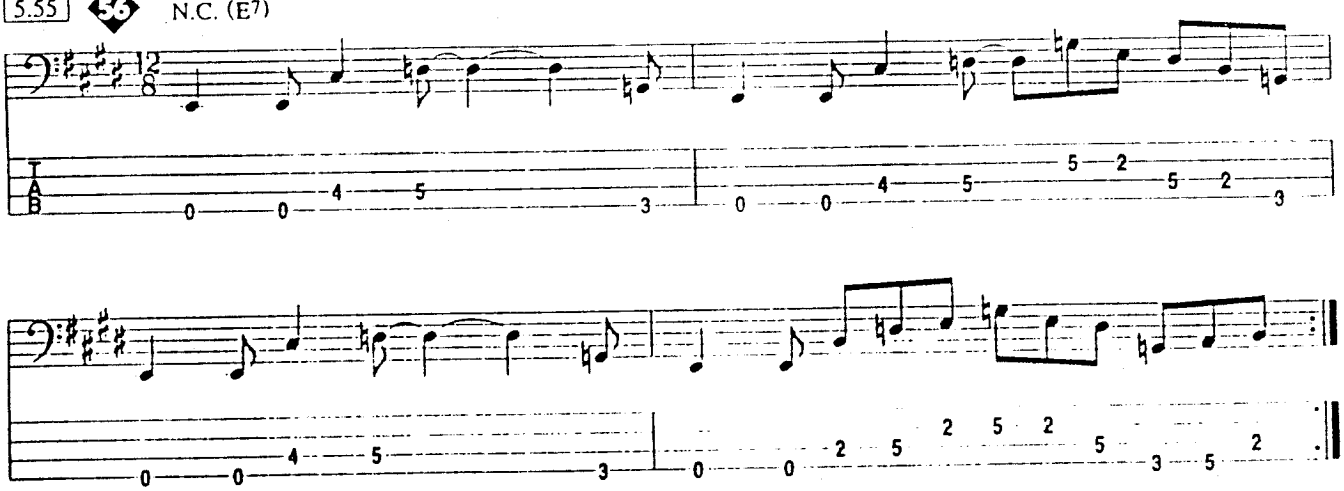
5.53 54 N.C.(D7) (G7) play 4 times



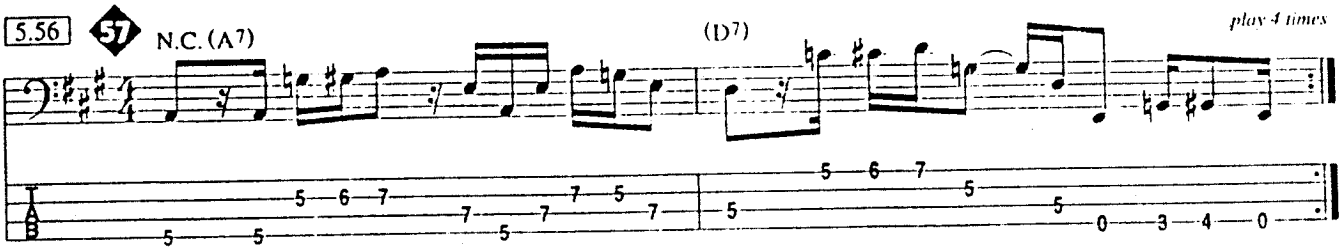
5.54 55 N.C.(C♭)



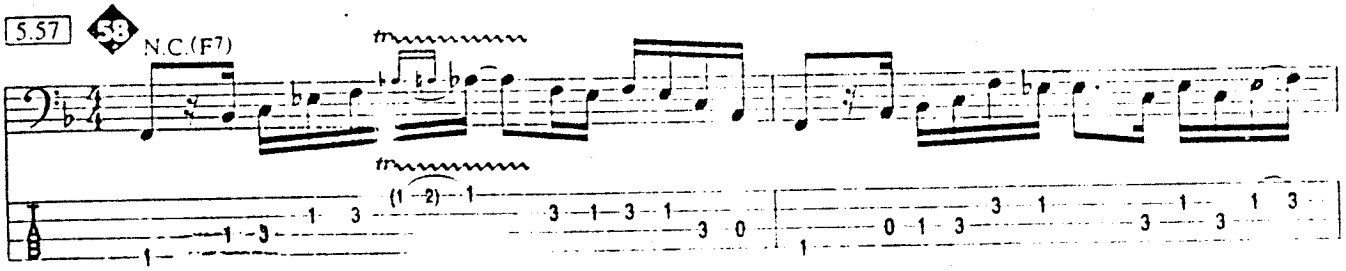
5.55 56 N.C. (E7)

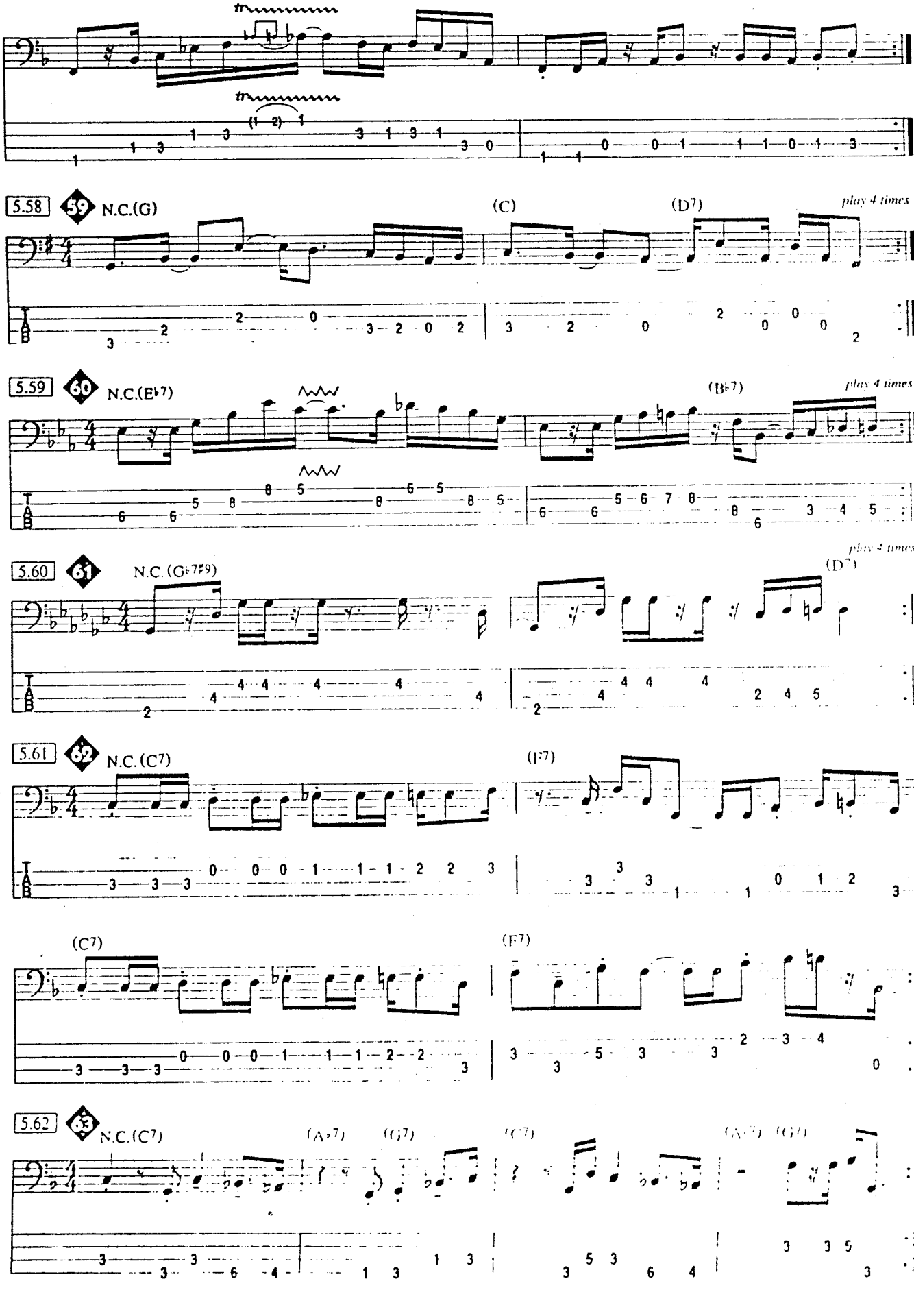


5.56 57 N.C.(A7) (D7) play 4 times

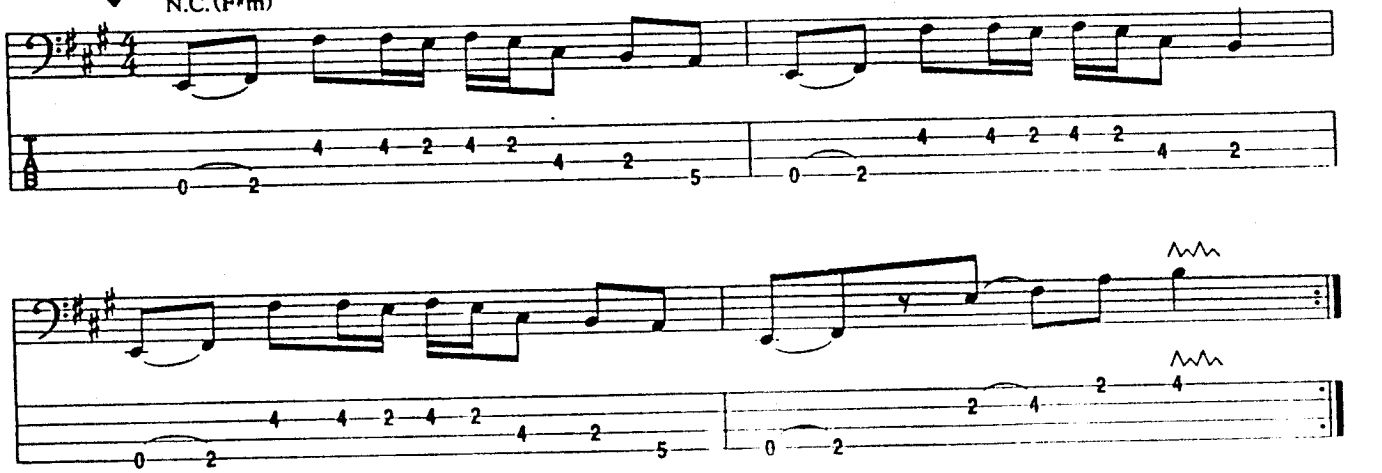


5.57 58 N.C.(F7)

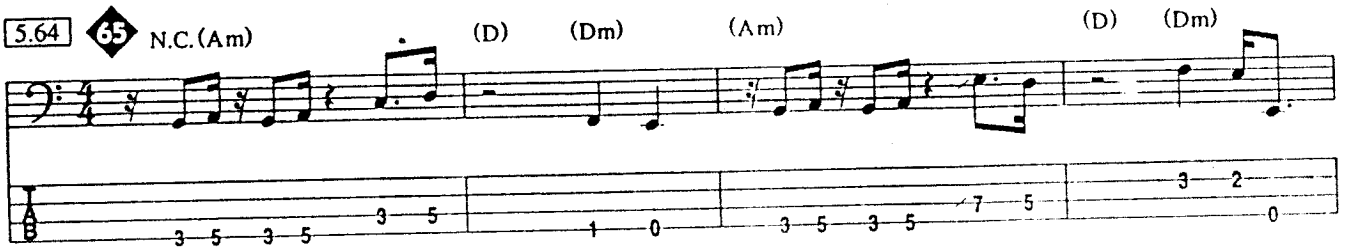



5.58
59
N.C.(G)
(C)
(D7)
play 4 times
5.59
60
N.C.(E♭7)
(B♭7)
play 4 times
5.60
61
N.C.(G♭7♯9)
(D7)
play 4 times
5.61
62
N.C.(C7)
(F7)
(C7)
(F7)
5.62
N.C.(C7)
(A♭7)
(G7)
(C7)
(A♭7)
(G7)

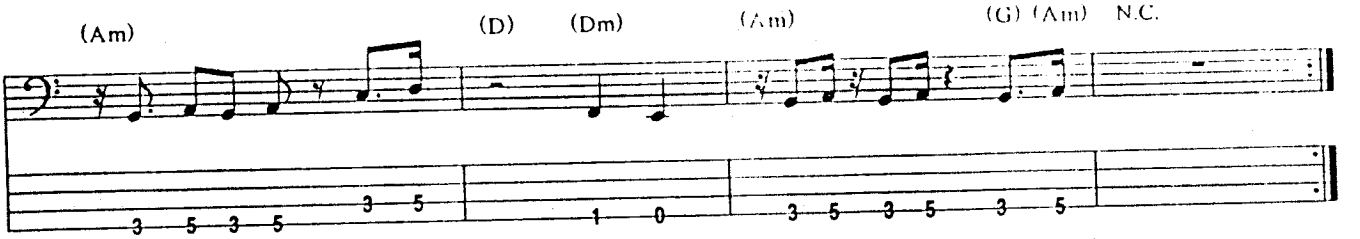
5.63 64 N.C.(F♯m)



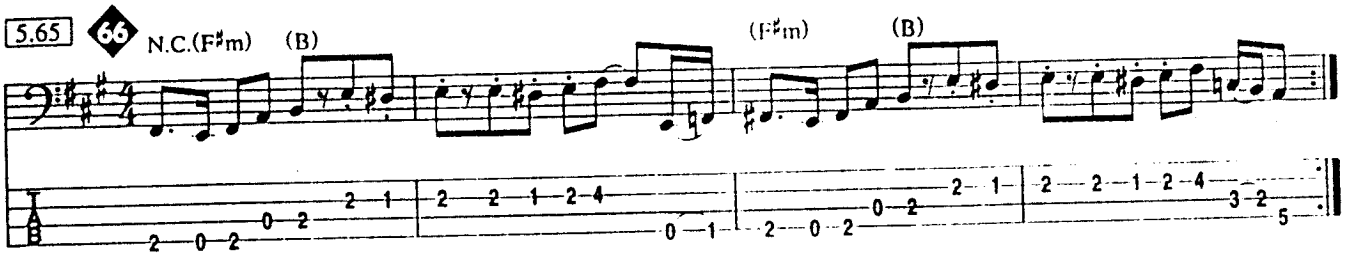
5.64 65 N.C.(Am) (D) (Dm) (Am) (D) (Dm)



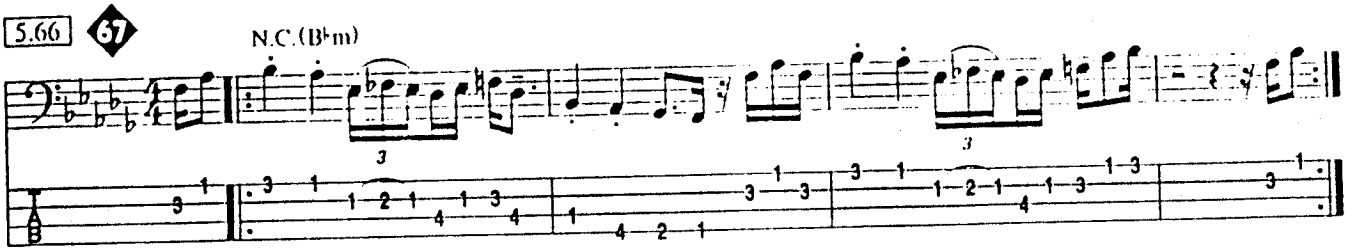
(Am) (D) (Dm) (Am) (G) (Am) N.C.



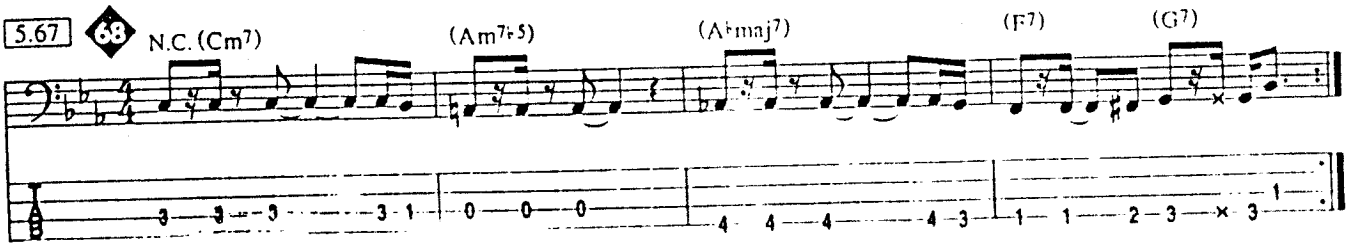
5.65 66 N.C.(F♯m) (B) (F♯m) (B)

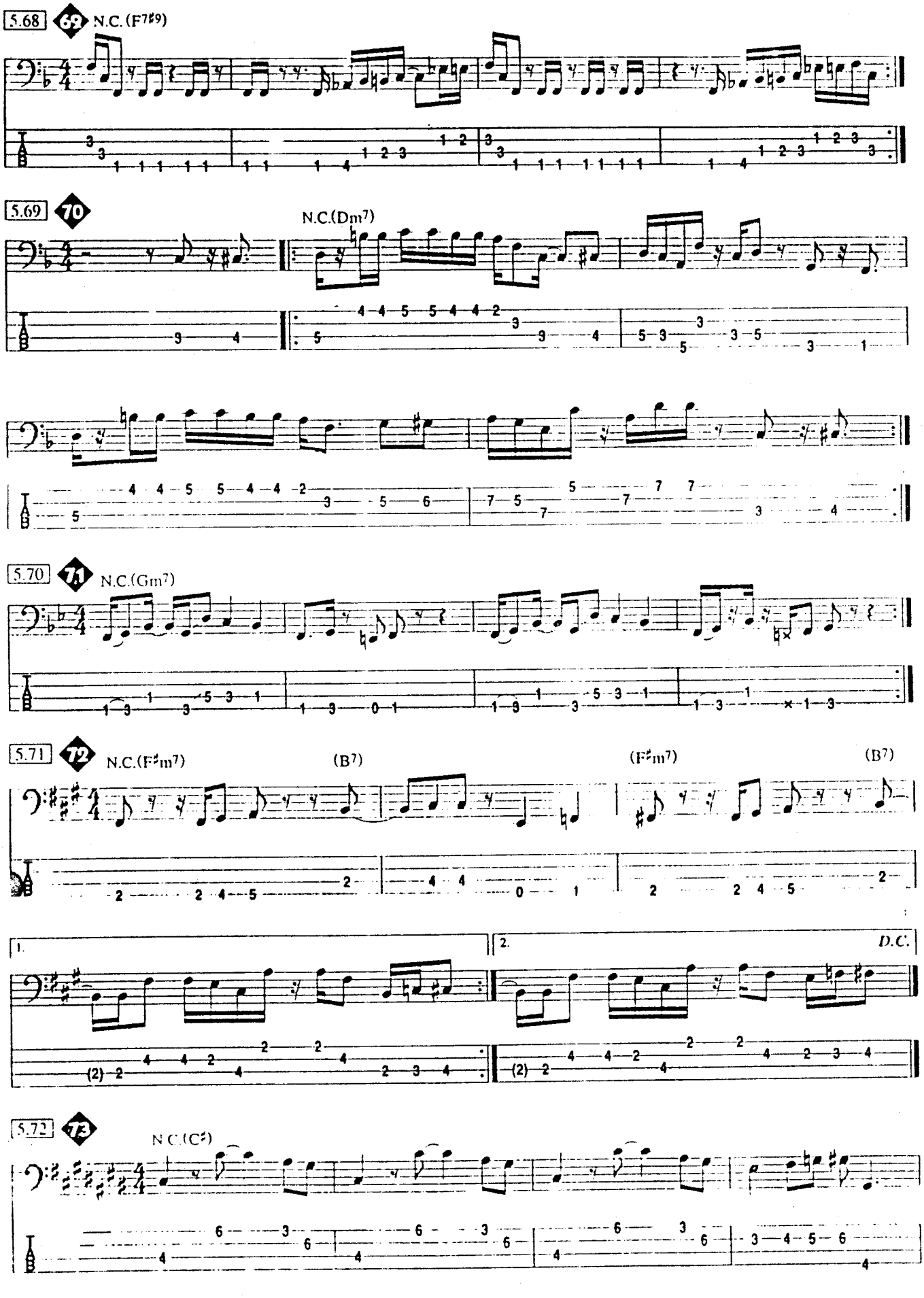


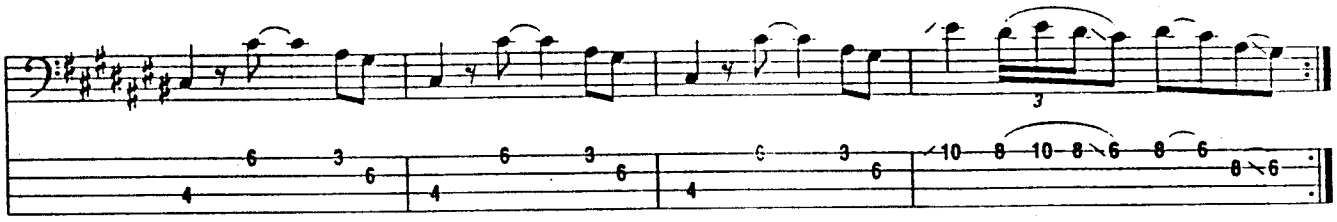
5.66 67 N.C.(B♭m)



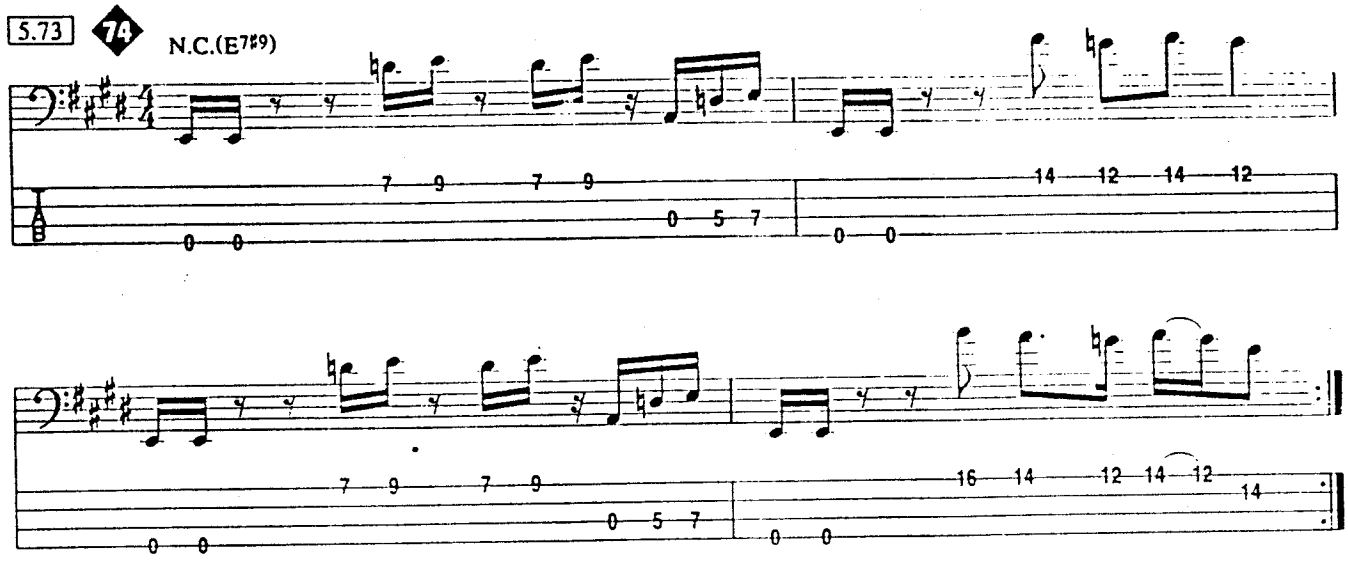
5.67 68 N.C.(Cm7) (A♭m7♭5) (A♭maj7) (F7) (G7)



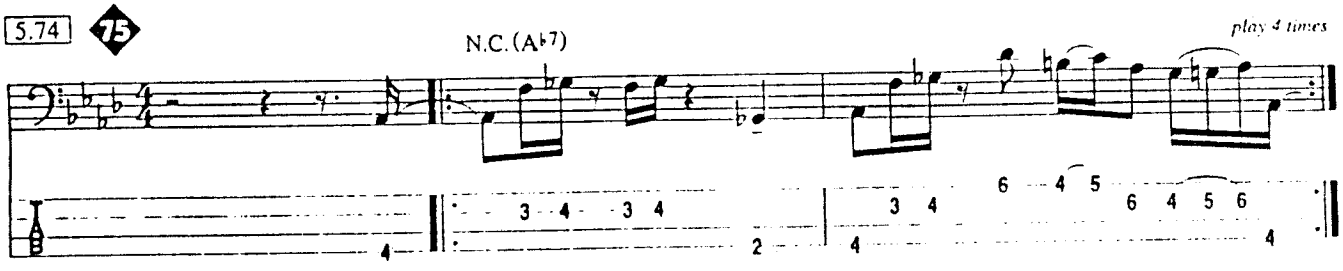

5.68
69
N.C. (F7♯9)
5.69
70
N.C.(Dm7)
5.70
71
N.C.(Gm7)
5.71
72
N.C.(F♯m7)
(B7)
(F♯m7)
(B7)
1.
2.
D.C.
5.72
73
N.C.(C♯)



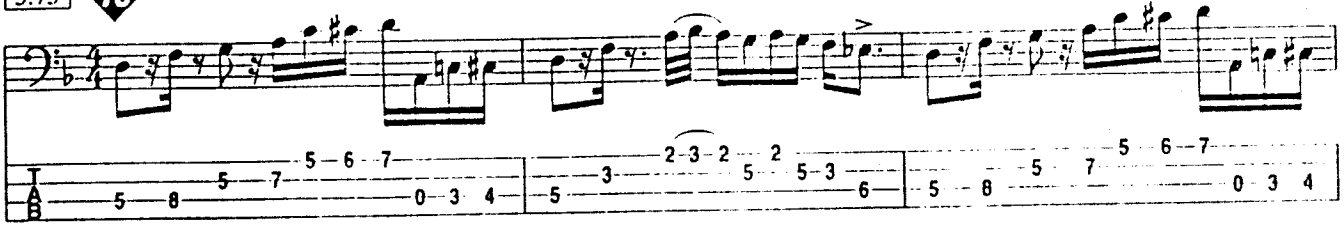
5.73 74 N.C.(E7♯9)



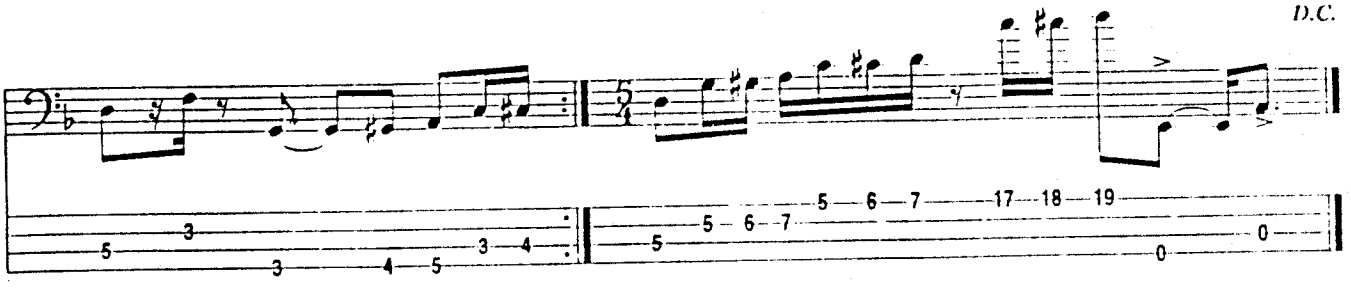
5.74 75 N.C.(A♭7) play 4 times



5.75 76



D.C.



CHAPTER 6

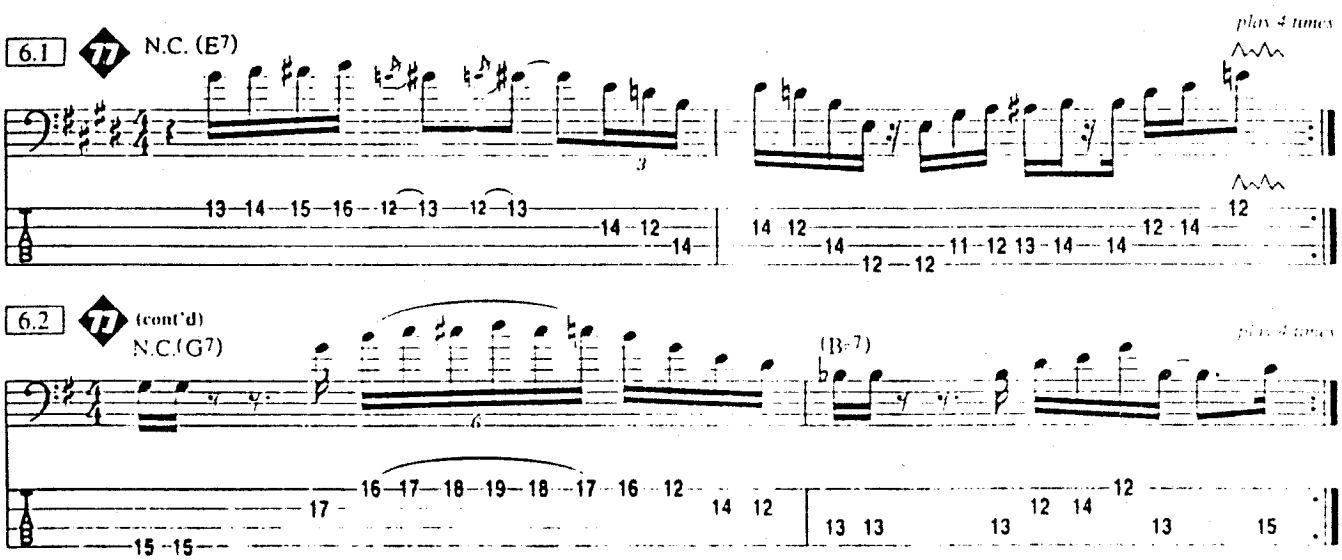
Building a Vocabulary for Funk/Fusion Soloing

I was tempted to leave this chapter out of the book, fearing it might fall into the wrong hands or be misunderstood. As you all know very well by now, your job as a funk/fusion bassist is, along with the drummer, to lay down the musical foundation, thus supporting the rest of the band, and to groove with a great time feel (if you don't know that by this point, start the book over again!). There is a time and place for everything, including, soloing and even, yes, "showing off." Please be careful and only show off at the appropriate time and only when you are called upon to do so (which is, absolutely, the minority of the time). You must remember, too, that when your solo is over, it's over and it's time to get right back to the business at hand, which is (together, now . . .) laying down the groove.

Now that I've issued my disclaimer, absolving me from any guilt whatsoever, let's set the tone for the remainder of this chapter to be very positive. Following are some really cool licks that will enhance your playing and help highlight your creativity and your overall musical abilities in between laying down the grooves. Some of these licks get pretty intricate so start slowly and practice diligently. If you're uncertain about anything, check out the recording (check it out, anyway). Once you get these examples under your fingers and into your musical vocabulary, try to incorporate them into your playing. Strive here for understanding concepts and feels, rather than just memorizing a bunch of notes. Once you get to that point, you'll be able to make up your own licks and make them fit into your own music. Your solos should sound spontaneous, not memorized and rehearsed. That point will come after you've immersed yourself in this music long enough.

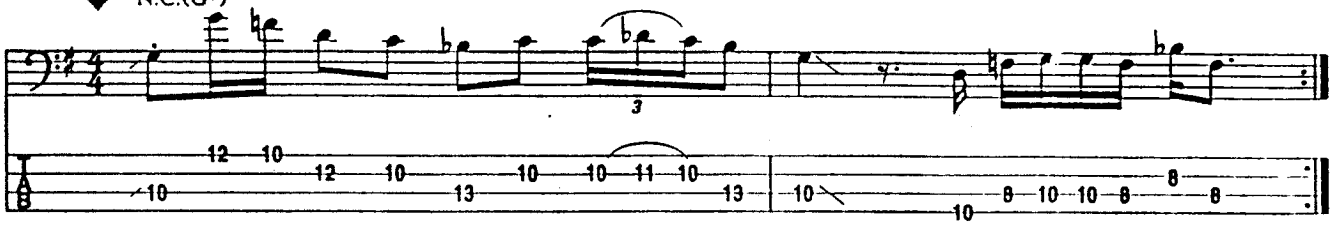
Try to keep these musical passages in their proper context. Keep in mind these are merely bite-size chunks of musical ideas that can be developed into solos, or inserted within your solos. A good solo is more than just a bunch of notes. A good solo tells a story. Any good improvisation book will discuss motivic development, phrase linking and other techniques that will help enable you to present your solos with a thematic approach, making them much more interesting than notes-for-notes, speed-for-speed and chops-for-chops sake.

Rather than give you a dissertation on funk/fusion bass improvisation, I am hoping to whet your appetite and give you some things to think about. Naturally, the best way to understand the musical concepts is to observe this style of music being performed (go to concerts and clubs) and to hear it being played properly (listen to the recordings in the Discography). For our purposes, I have taken these bite-size chunks and placed them in the context of (here we go again!) GROOVES!!! In that sense, I guess you're getting the best of both worlds. Be sure to listen to as many selections in the Discography as possible. Also, check out as much live music as you can. And, of course, keep working on your technique and play, play, play!



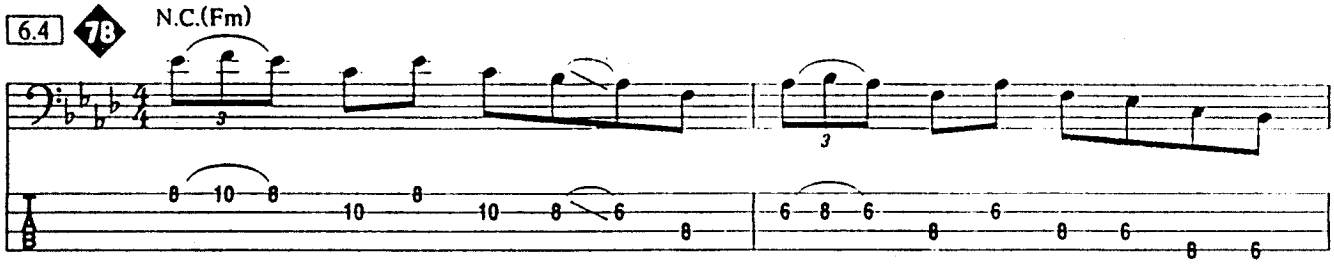
6.3 77 (cont'd)

N.C.(G7)

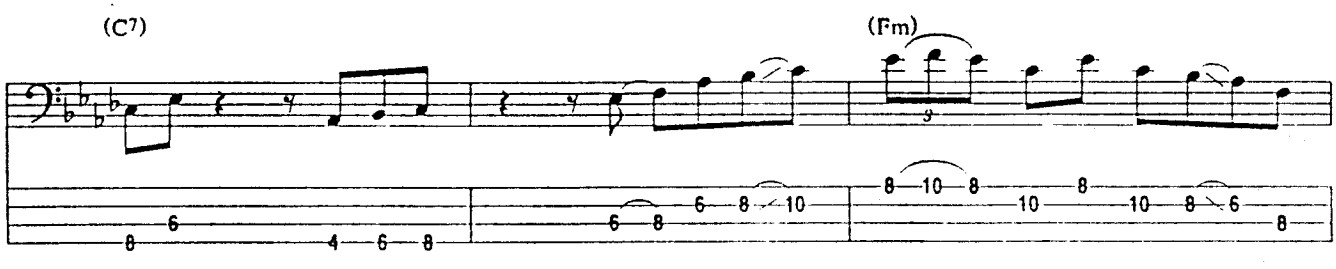


6.4 78

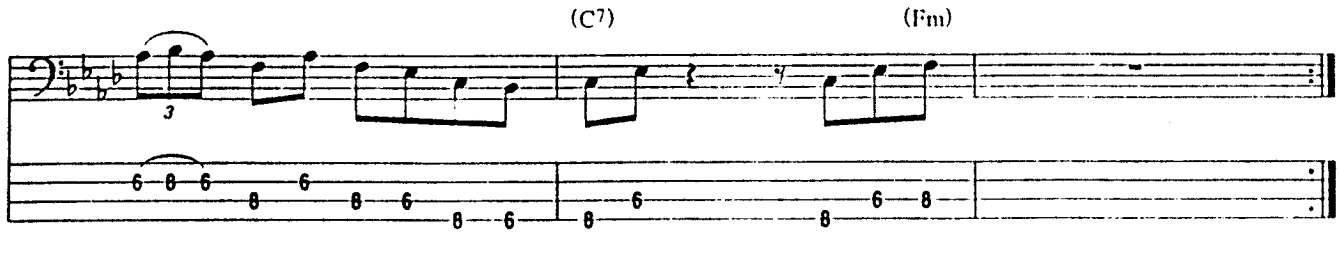
N.C.(Fm)



(C7) (Fm)

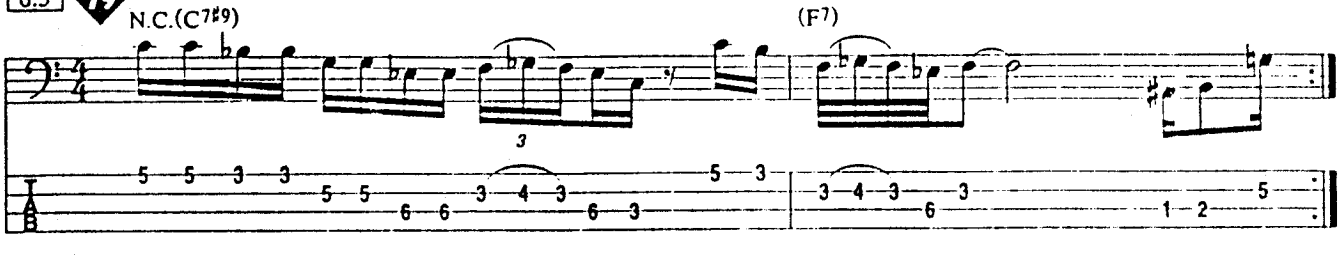


(C7) (Fm)



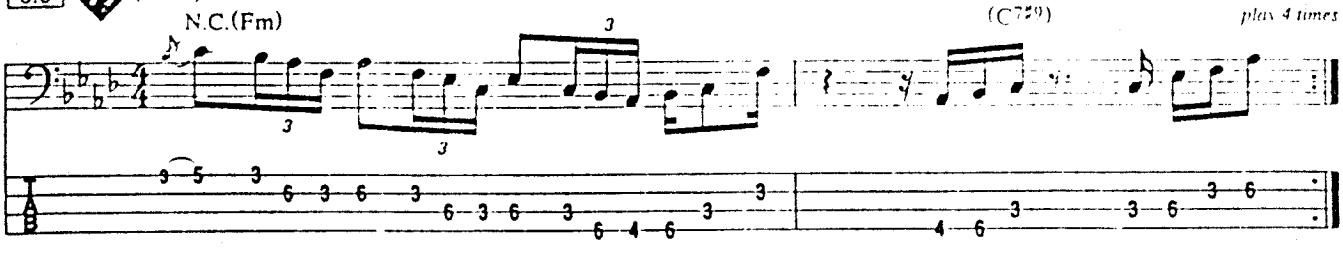
6.5 79

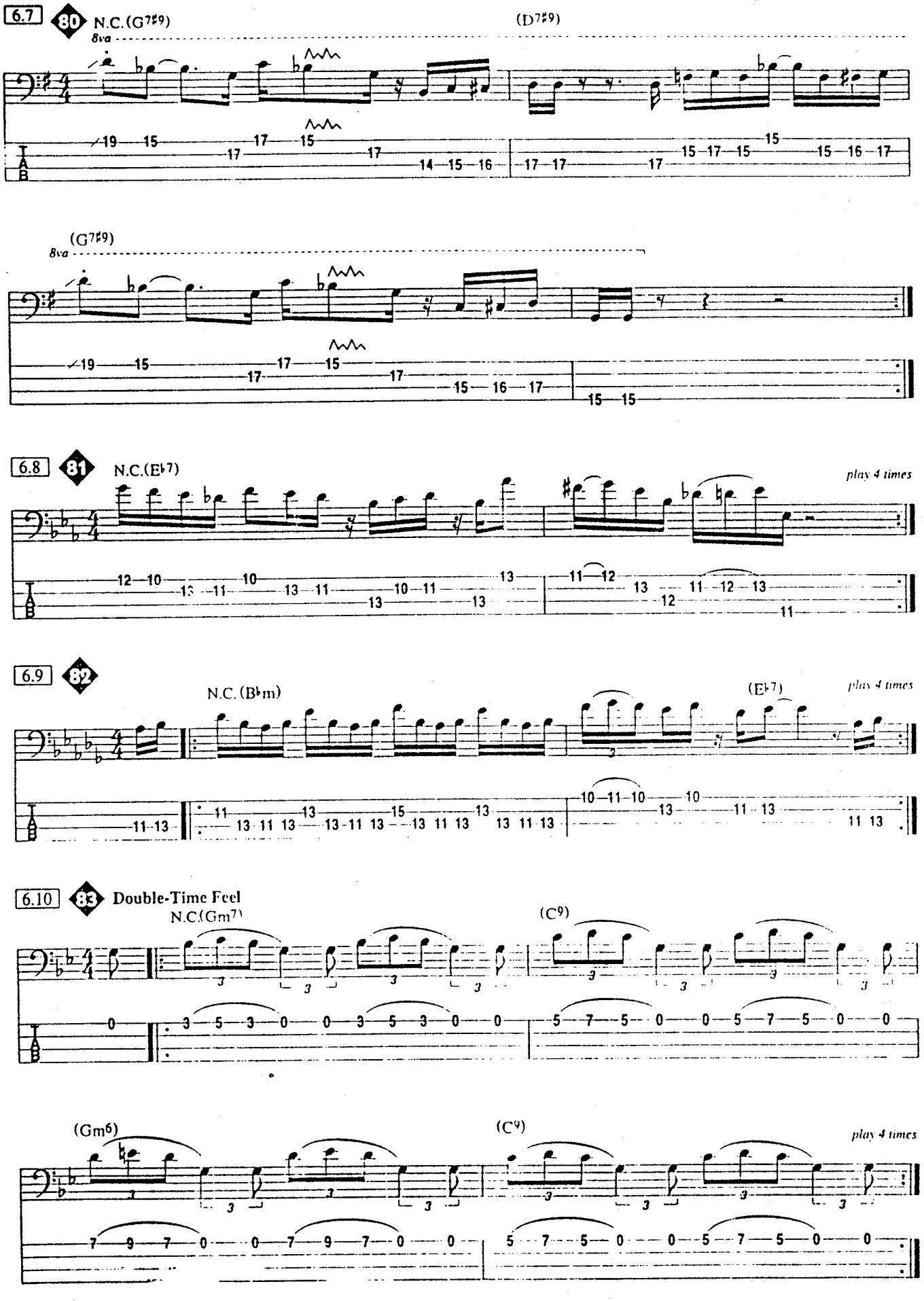
N.C.(C7♯9) (F7)



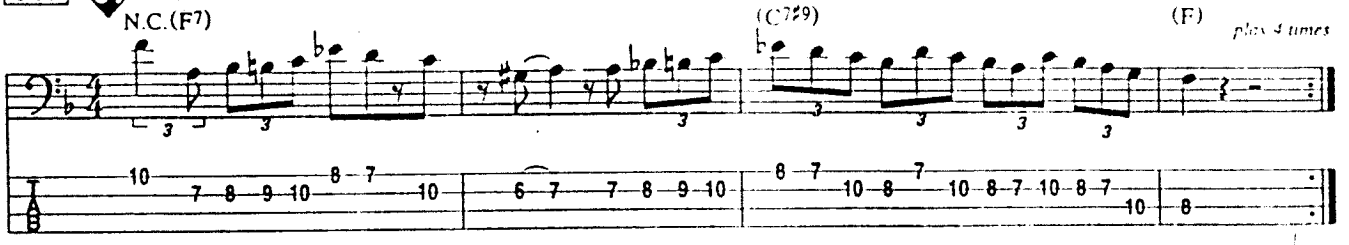
6.6 79 (cont'd)

N.C.(Fm) (C7♯9) *play 4 times*

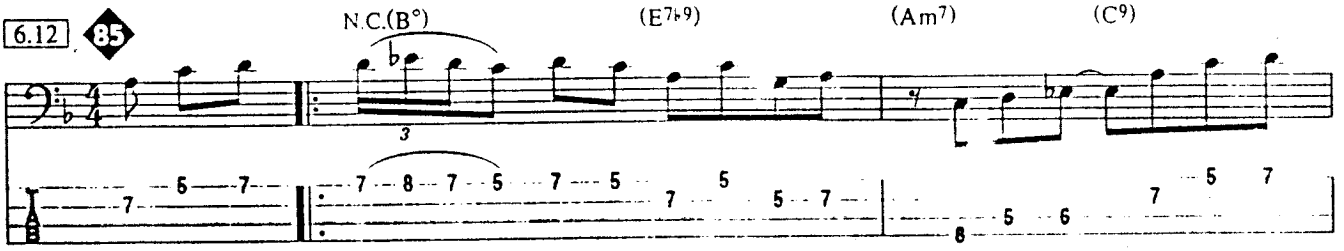


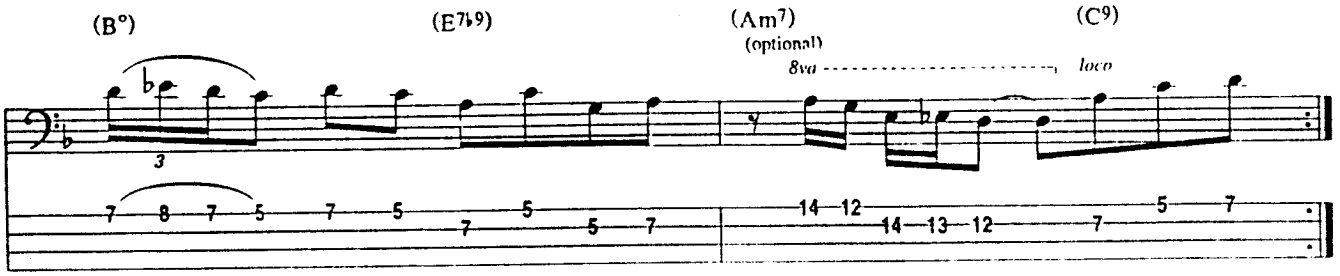

6.7
80
N.C.(G7♯9)
8va
(D7♯9)
(G7♯9)
8va
6.8
81
N.C.(E♭7)
play 4 times
6.9
82
N.C. (B♭m)
(E♭7)
play 4 times
6.10
83
Double-Time Feel
N.C.(Gm7)
(C9)
(Gm6)
(C9)
play 4 times

6.11 84 **Half-Time Feel**

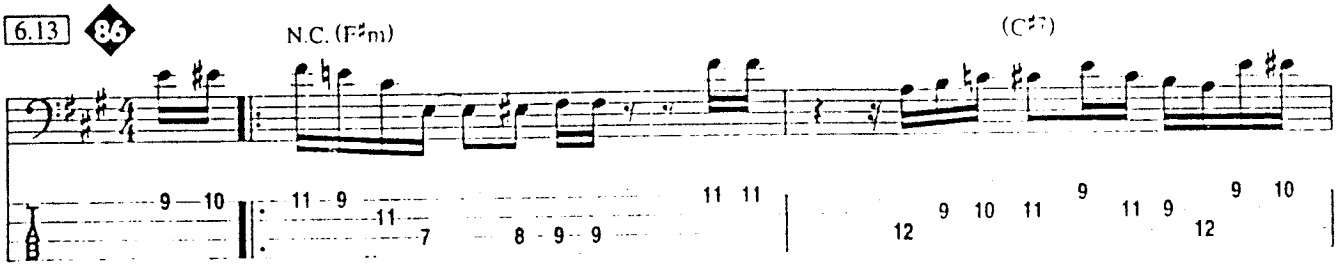


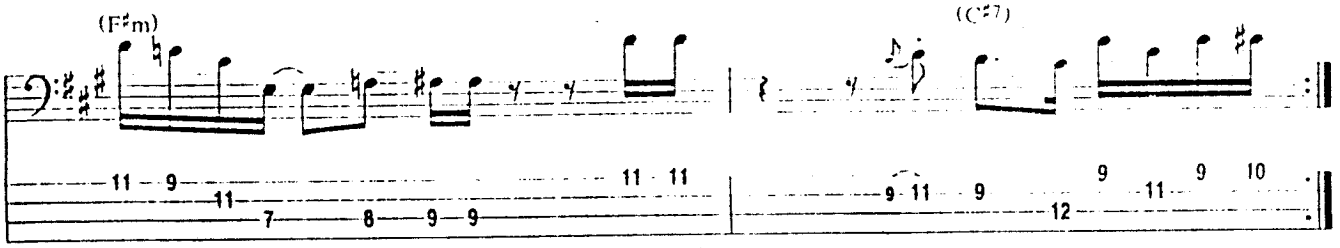
6.12 85



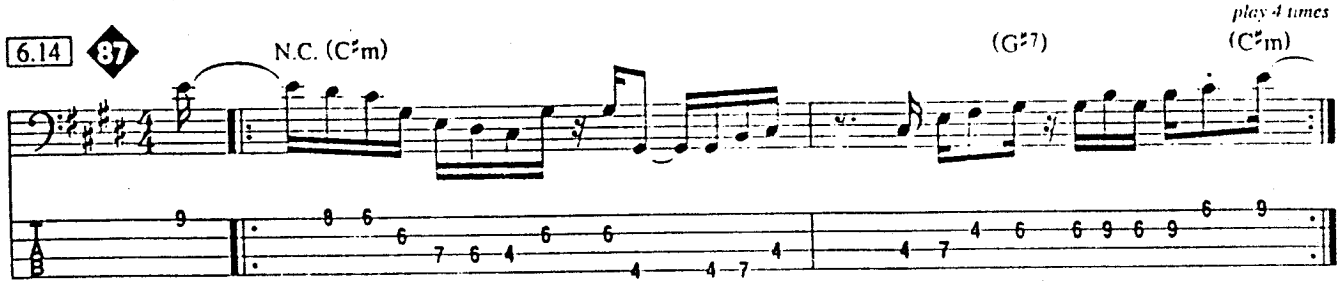


6.13 86

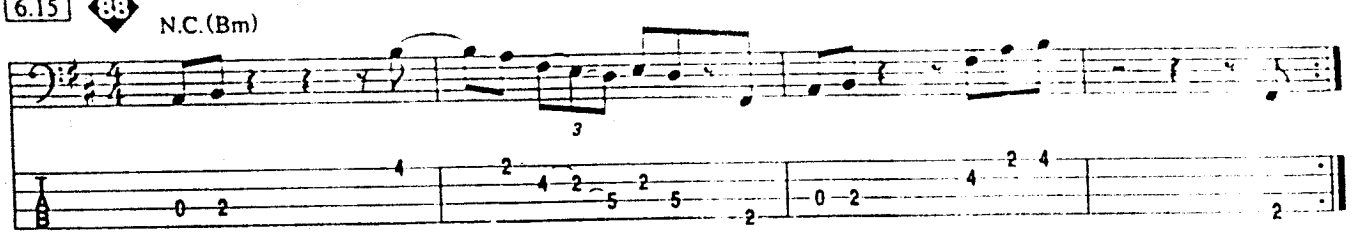




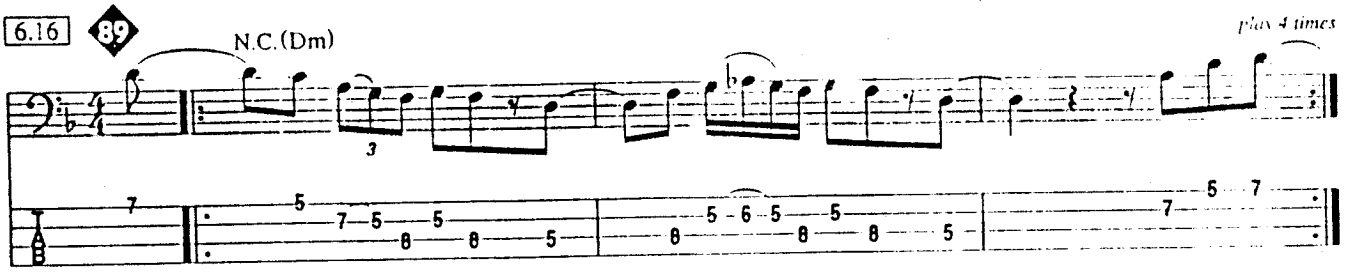
6.14 87



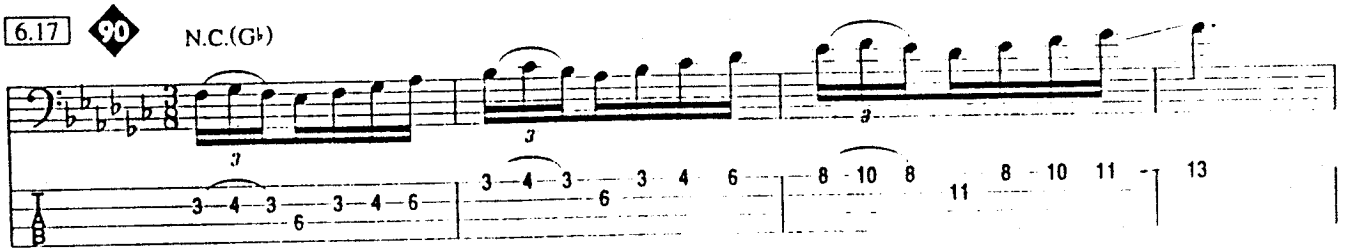
6.15 88 N.C.(Bm)

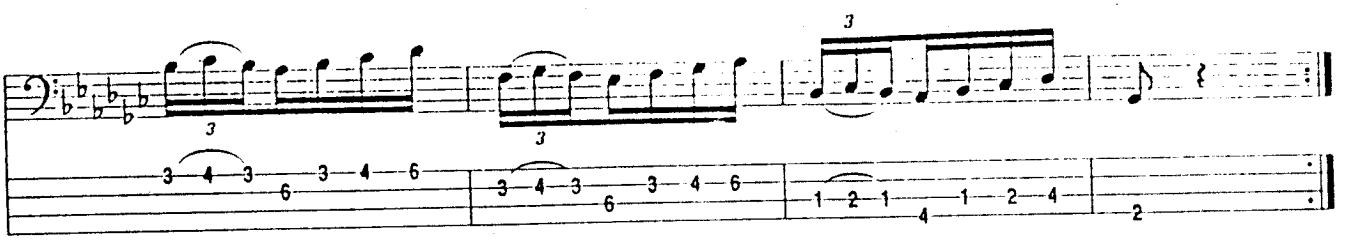


6.16 89 N.C.(Dm) *play 4 times*

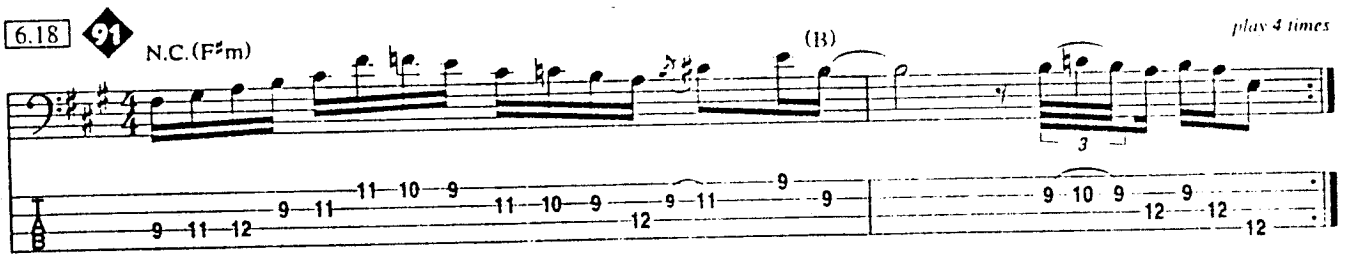


6.17 90 N.C.(G♭)

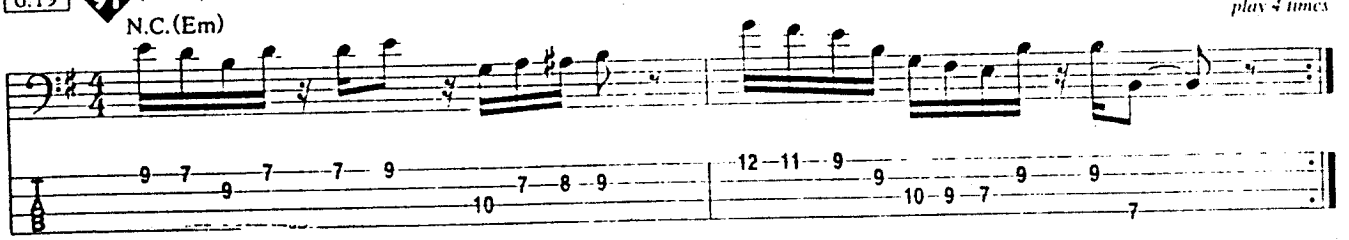


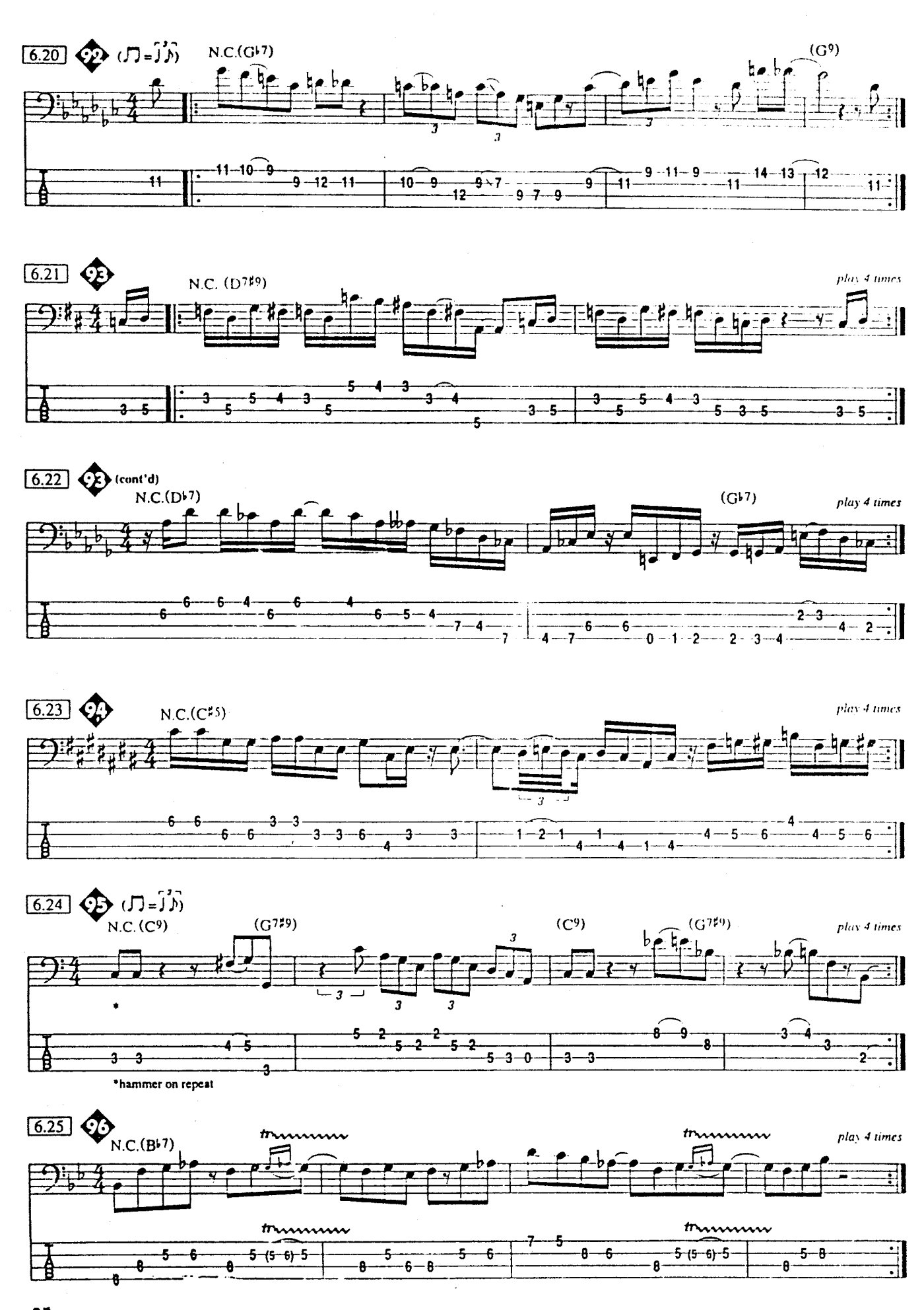


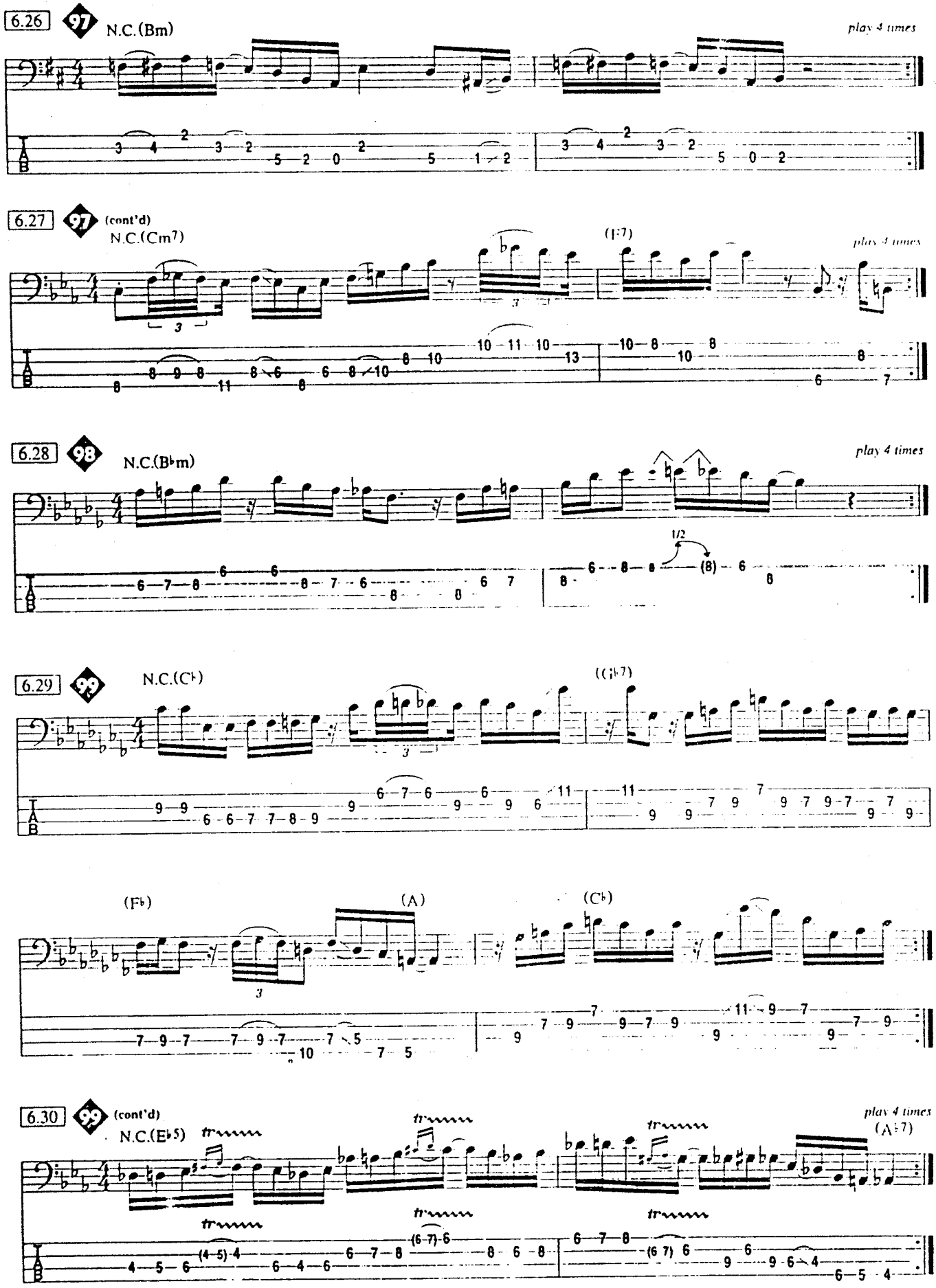
6.18 91 N.C.(F♯m) (B) *play 4 times*



6.19 91 (cont'd) N.C.(Em) *play 4 times*




6.20
92
N.C.(G♭7)
(G9)
6.21
93
N.C. (D7♯9)
play 4 times
6.22
93 (cont'd)
N.C.(D♭7)
(G♭7)
play 4 times
6.23
94
N.C.(C♯5)
play 4 times
6.24
95
N.C. (C9)
(G7♯9)
(C9)
(G7♯9)
play 4 times
*hammer on repeat
6.25
96
N.C.(B♭7)
play 4 times


6.26
97
N.C.(Bm)
play 4 times
6.27
97
(cont'd)
N.C.(Cm7)
(F7)
play 4 times
6.28
98
N.C.(B♭m)
play 4 times
1/2
6.29
99
N.C.(C♭)
(G♭7)
(F♭)
(A)
(C♭)
6.30
99
(cont'd)
N.C.(E♭5)
play 4 times
(A♭7)

DISCOGRAPHY

You can certainly gain a great deal of benefit from this book by practicing the exercises, studying the grooves and using the recorded supplement as a guide. But why stop there? The best way to get a grasp of a musical concept is to immerse yourself in it. Listen to it as much as possible and try to imitate what you hear. Then listen some more. And then imitate some more.

Sometimes you'll want to analyze what you hear. Other times you may just want to let it all soak in without giving it any thought. The more variety you incorporate into your playing and listening, the more interesting you'll find the music (and the more interested you'll sound when you play).

Compare different players and their styles and start asking some questions. Why does Gary Willis sound different than Jeff Berlin? What is it about Anthony Jackson and Abe Laboriel that makes so many producers call them for so many recording sessions? How come we can spot Jaco's playing a mile away?

The following selections were chosen because of the way they showcase the groove, as well as some awesome soloing. I would like to emphasize that, naturally, all of the listings in the Discography of ***Funk Bass*** are certainly applicable here, too (in fact, many of them have even been repeated here because of their direct application to funk/fusion bass). All the slapping stuff is great for getting your musical ear entrenched in the concept of groove. The main distinction in ***Funk/Fusion Bass*** is that the emphasis is on the fingers technique, as opposed to thumb slapping. I certainly wouldn't want to take anything away from Marcus Miller, Larry Graham, Mark King or any of the other slapping heroes. I just wanted to place more emphasis on Jeff Berlin, Anthony Jackson, Jaco Pastorius, Francis "Rocco" Prestia and the other "fingers heroes."

These suggested recordings cover quite a wide array of fingerstyle funk/fusion bass. From the Bernard Odum/Bootsy Collins/Charles Sherrell idiom that helped popularize James Brown's soul style of funk . . . to the fretless-oriented inimitable style of Jaco Pastorius . . . to the rapid-fire machine-gun funk of Tower of Power . . . to the pop-oriented Earth, Wind & Fire. Other players, like Gary Willis, Jimmy Haslip and Stuart Hamm have been included, primarily to highlight their soloing abilities (not that they can't groove, too, of course!). Naturally, I couldn't include every great bass player on every great recording of funk/fusion music. All of the players listed below are important and worthwhile. You don't have to run out and buy every one of their recordings. I do encourage you, though, to acquire a pretty diverse cross section of music until you decide to which styles you'd really like to devote your attention. In the meantime, listen closely and enjoy. It's all good.

Jimmy Allen
You're The One w/Henry Johnson; MCA 5754

Scott Ambush
Rhythm Deep w/Omar Hakim; GRP 9585
Dreams Beyond Control w/Spyro Gyra; GRP 9714

Ralphe Armstrong
Enigmatic Ocean w/Jean-Luc Ponty; Atlantic 19110
Cosmic Messenger w/Jean-Luc Ponty; Atlantic 19189
Live w/Jean-Luc Ponty; Atlantic SD 19229
A Taste For Passion w/Jean-Luc Ponty; Atlantic 19253

Victor Bailey
Bottom's Up ; Atlantic 81978
Domino Theory w/Weather Report; Columbia FC 39147
This Is This w/Weather Report; Columbia FC 40280
Inferno w/Birelli Lagrene; Blue Note BLJ-48016
Picture This w/Billy Cobham; GRP 9551
Rhythm Deep w/Omar Hakim; GRP 9585

Robert (Kool) Bell
The Best of Kool and the Gang (1969-1976); Polygram P2 14822
Emergency w/Kool and the Gang; De-Lite 822 943

Jeff Berlin
Champion w/Jeff Berlin & Vox Humana; Passport Jazz PJ 88004
Pump It; Passport Jazz PJ 88017
Players w/T. Lavitz, Steve Smith and Scott Henderson; Passport Jazz PJ 88014
The Spice of Life w/Kazumi Watanabe; Gramavision 18-8706-2
The Spice of Life Too w/Kazumi Watanabe; Gramavision 18-8810-2
Road Games w/Allan Holdsworth; Warner Bros. 23959

Baron Browne
Warning w/Billy Cobham; GRP 9528
Power Play w/Billy Cobham; GRP 9536
Fables w/Jean-Luc Ponty; Altlantic 781276

Brian Bromberg
Basses Loaded; Intima D2-73325
Magic Rain; Intima 7 7352
BASSically Speaking; Nova 9031
Brian Bromberg; Nova 9351

Bunny Brunel
Ivanhoe; Inner City IC 1162
Secret Agent w/Chick Corea; Polydor PD 6176 (2391 381)

Dave Carpenter
Tokyo Nights w/Rob Mullins; Nova 9026-2

Alain Caron
Fast Emotions w/Uzeb; Avan Guard 10
Between the Lines w/Uzeb; Avan Guard 27
Noisy Nights w/Uzeb; Avan Guard 47

Oscar Cartaya
Point of View w/Spyro Gyra; MCA 6309
Fast Forward w/Spyro Gyra; GRP 9608

Stanley Clarke
Stanley Clarke; Epic EK 36973
Journey To Love; Epic 36974
School Days; Epic EK 36975
Live 1976-1977; Epic EK 48529
The Collection; Castle Communications CCSCD 242
Modern Man; Nemperor JZ 35303
If This Bass Could Only Talk; Portrait RK 40923
La Catedral Y El Toro w/Joe Farrell; Warner Bros. BS 3121
Fuse One w/Joe Farrell, John McLaughlin, Larry Coryell, Tony Williams & others; CTI 9003
Romantic Warrior w/Return to Forever; Columbia 34076
Live w/Return to Forever; Columbia 35281

Bootsy Collins
Parliament's Greatest Hits; Casablanca 822 637-2
Tear The Roof Off • 1974-1980 w/Parliament; Casablanca P2 14417
Ahh...The Name is Bootsy, Baby! w/Bootsy's Rubber Band; Warner Bros. WPCP-3679
What's Bootsy Doin'?; Columbia CK 44107
America Eats Its Young w/Funkadelic; Westbound 2WBCD 2020
The CD of JB (Sex Machine and Other Soul Classics) w/James Brown; Polygram 825 714-2
Star Time w/James Brown; Polygram 849 109-2, 849 110-2, 849 111-2 and 849 112-2 (4 discs)

Felton Crews
The Man With the Horn w/Miles Davis; Columbia FC 36790

Tim Drummond
The CD of JB (Sex Machine and Other Soul Classics) w/James Brown; Polygram 825 714-2
Star Time w/James Brown; Polygram 849 109-2, 849 110-2, 849 111-2 and 849 112-2 (4 discs)

Jimmy Earl
Heads Up w/Dave Weckl; GRP 9673
If This Bass Could Only Talk w/Stanley Clarke; Portrait RK 40923
Paint the World w/The Chick Corea Elektric Band II; GRP 9731

Nathan East
Fourplay w/Fourplay; Warner Bros. 26656
Between the Sheets w/Fourplay; Warner Bros. 45340
[illegible] w/[illegible]
[illegible] w/[illegible]; GRP [illegible]
Spellbound w/Joe Sample; Warner Bros. 25781
Portrait w/Lee Ritenour; GRP 9553
This Side Up w/David Benoit; En Pointe ENP 0001
The Sky Is The Limit w/Alphonse Mouzon; Pausa PR 7173
Truth w/Warren Hill; RCA 66503

Gordon Edwards
The CD of JB (Sex Machine and Other Soul Classics) w/James Brown; Polygram 825 714-2
Star Time w/James Brown; Polygram 849 109-2, 849 110-2, 849 111-2 and 849 112-2 (4 discs)

Lincoln Goines
Urban Contours w/Bob Mintzer, DMP CD-467
Kalahari w/Dave Valentin, GRP 9508
Jungle Garden w/Dave Valentin, GRP 9523
Light Struck w/Dave Valentin, GRP 9537
Mind Time w/Dave Valentin, GRP 9554
Odds Or Evens w/Mike Stern, Atlantic Jazz 82297

Allen Gorrie
AWB w/Average White Band; Atlantic 7308
Cut The Cake w/Average White Band; Atlantic 18140
Soul Searching w/Average White Band; Atlantic 18179
Person To Person w/Average White Band; Atlantic 2-1002
Benny And Us w/Average White Band; Atlantic 19105
Pickin' Up The Pieces: The Best of Average White Band; Atlantic/Rhino R2 71054

Gary Grainger
Blue Matter w/John Scofield; Gramavision 18-8702
Loud Jazz w/John Scofield; Gramavision 18-8801
Pick Hits Live w/The John Scofield Band; Gramavision 18-8805

Ronnie Garrett
Never Too Much w/Henry Johnson; MCA 6329

Jimmy Haslip
Politics w/Yellowjackets; MCA 6236
Shades w/Yellowjackets; MCA 5752
Portrait w/Lee Ritenour; GRP 9553
Kilimanjaro w/The Rippingtons; GRP 9597

Jonas Hellborg
Mahavishnu w/John McLaughlin; Warner Bros. 9 25190

Anthony Jackson
The Nightfly w/Donald Fagen; Warner Bros. 23696
Master Plan w/Dave Weckl; GRP 9619
Flight to Freedom w/Arturo Sandoval; GRP 9634
Dave Grusin & The L.A. Dream Band; GRP 9501
La Catedral Y El Toro w/Joe Farrell; Warner Bros. BS 3121
Public Access w/Steve Khan; GRP 9599
Playground w/Michel Petrucciani; Blue Note CDP 959480
Captain Fingers w/Lee Ritenour; Epic EK 34426
Electric Rendezvous w/Al Di Meola; Columbia CK 37654
Odds Or Evens w/Mike Stern; Atlantic Jazz 82297

Randy Jackson
[illegible] w/[illegible]
[illegible] w/[illegible]; Atlantic [illegible]

Neil Jason
Don't Stop The Music w/The Brecker Brothers; Arista 4122
The Brecker Brothers Collection/Volume One; Novus 3075-2-N
Heavy Metal Be-Bop w/The Brecker Brothers; Arista AB 4185
Hideaway w/David Sanborn; Warner Bros. BSK 3379
NY Cats Direct w/John Tropea; DMP CD-453

Alphonso Johnson
Spellbound; Epic 34869
Street Life w/The Crusaders; MCA 3094 DIDX-153
Velvet Darkness w/Allan Holdsworth; Epic/Associated ZK 45482
Captain Fingers w/Lee Ritenour, Epic EK 34426
Alivemutherforya w/Billy Cobham, Steve Khan and Tom Scott; Columbia 35349

Jimmy Johnson
The Further Adventures of Flim & the BB's w/Flim & the BB's; dmp CD-462
Tricycle w/Flim & the BB's; dmp CD-443
Harlequin w/Dave Grusin & Lee Ritenour; GRP 9522
Earth Run w/Lee Ritenour; GRP 9538
Kilimanjaro w/The Rippingtons; GRP 9597
Forty Reasons w/Chad Wackerman; CMP 48

Louis Johnson
Man-Child w/Herbie Hancock; Columbia CK 33812
The Brothers Johnson 25th Anniversary Classics, Vol. 11; A&M CD 2509
The Dude w/Quincy Jones; A&M SP-3248

Vail Johnson
Truth w/Warren Hill; RCA 66503

Darryl Jones
Decoy w/Miles Davis; Columbia FC 38991
You're Under Arrest w/Miles Davis; Columbia CK 40023

Steve Kershisnik
Thunder From Down Under w/Frank Gambale; JVC JD-3321

Gary King
Cool w/Bob James & Earl Klugh; Warner Bros. W2 26939
Four w/Bob James; CTI 7074
Blow it Out w/Tom Scott; Epic EK 46108

Abraham Laboriel
More Than A Feelin' w/Koinonia; Sparrow 1076
Celebration w/Koinonia; Sparrow 1093
Frontline w/Koinonia; Sparrow 1116
Koinonia w/Koinonia; Bluemoon/Wigwam R2 79186
Last Nite w/Larry Carlton; MCA 5866
On Solid Ground w/Larry Carlton; MCA 6237
Birds of Passage w/Sadao Watanabe; Elektra 9 60748
The Immigrants w/The Zawinul Syndicate; Columbia CK 40969
For My Friends w/Greg Mathieson; Headfirst A215
Jarreau w/Al Jarreau; Warner Bros. 23801
Picture This w/Billy Cobham; GRP 9551
Migration w/Dave Grusin; GRP 9592
Last Nite w/Larry Carlton; MCA 5866
Carmel w/Joe Sample; MCA 37210 (CD), 1684 (Cassette)
Rio w/Lee Ritenour; GRP 9524
Earth Run w/Lee Ritenour; GRP 9538
Harlequin w/Lee Ritenour; GRP 9522
Friendship w/Alex Acuna, Ernie Watts, Don Grusin, Steve Forman & Lee Ritenour; Elektra 6E-241

Tim Landers
Orion w/Vital Information; Columbia FC 39375
Global Beat w/Vital Information; Columbia CK 40506
Fiafiaga w/Vital Information; Columbia CK 44334
GRP Super Live Concert w/Grusin, Ritenour & Scott; GRP 2-1650
Portrait w/Lee Ritenour; GRP 9553

Will Lee
Is What It Is w/Mike Stern;, Atlantic Jazz 82571-2
The Brecker Brothers Collection/Volume One; Novus 3075-2-N
From All Sides w/Hiram Bullock; Atlantic 7 81685
Give It What U Got w/Hiram Bullock; Atlantic 7 81790
Fuse One w/Joe Farrell, John McLaughlin, Larry Coryell, Tony Williams & others; CTI 9003
Living Inside Your Love w/Earl Klugh; Blue Note BN-LA667-G
Catching the Sun w/Spyro Gyra; MCA 5108
Freetime w/Spyro Gyra; MCA 5238
Foxie w/Bob James; Columbia/Tappan Zee FC 38801

Andrew Levy
The Brand New Heavies w/The Brand New Heavies; Delicious Vinyl 422-846 874-2
Brother Sister w/The Brand New Heavies; Delicious Vinyl 2-92319

Marcus Miller
Spellbound w/Joe Sample; Warner Bros. 25781
Ashes to Ashes w/Joe Sample; Warner Bros. W2 26318
Healing the Wounds w/The Crusaders; GRP 9638
The Man With the Horn w/Miles Davis; Columbia FC 36790
Rio w/Lee Ritenour; GRP 9524
The Nightfly w/Donald Fagen; Warner Bros. 23696
Never Too Much w/Luther Vandross; Epic FE 37451
Night Lines w/Dave Grusin; GRP 9504
Double Vision w/Bob James & David Sanborn; Warner Bros. 25393
Amandla w/Miles Davis; Warner Bros. 25873

Ricky Minor
Cauldron w/John Beasley; Windham Hill Jazz 01934 10134

Bernard Odum
The CD of JB (Sex Machine and Other Soul Classics) w/James Brown; Polygram 825 714-2
The CD of JB II (Cold Sweat and Other Soul Classics) w/James Brown; Polygram 831 700-2
Star Time w/James Brown; Polygram 849 109-2, 849 110-2, 849 111-2 & 849 112-2 (4 discs)

Jaco Pastorius
Jaco Pastorius; Epic EK 33949
Word of Mouth; Warner Bros. BSK 3535
Invitation; Warner Bros. 23876
Heavy Weather w/Weather Report; Columbia CK 34418
Mr. Gone w/Weather Report; ARC/Columbia JC 35358
Night Passage w/Weather Report; ARC/Columbia AL 36793
8:30 w/Weather Report; Columbia/Legacy CK 57665

John Patitucci
John Patitucci; GRP 9560
On The Corner; GRP 9583
Sketchbook; GRP 9617
The Chick Corea Elektric Band; GRP 9535
Light Years w/Chick Corea; GRP 9546
Eye of the Beholder w/Chick Corea; GRP 9564
Inside Out w/Chick Corea; GRP 9601
GRP Super Live Concert w/Chick Corea, GRP 2-1650
Voices of the Heart w/Eric Marienthal, GRP 9563
Oasis w/Eric Marienthal, GRP 9655
Cauldron w/John Beasley; Windham Hill Jazz 01934 10134

Francis "Rocco" Prestia
Power w/Tower of Power; Cypress 661 120-2
Live and in Living Color w/Tower of Power; Warner Bros. 2924-2
Tower of Power w/Tower of Power; Warner Bros. 2681-2
Direct w/Tower of Power; Sheffield Lab CD-17
Monster On A Leash w/Tower of Power; Epic EK 47387
Back To Oakland w/Tower of Power; Warner Bros. 2749
T.O.P. w/Tower of Power; Epic EK 52805

John Peña
Discovery w/Larry Carlton; MCA 42003
On Solid Ground w/Larry Carlton; MCA 6237
Spellbound w/Joe Sample; Warner Bros. 25781

Chuck Rainey
The Nightfly w/Donald Fagen; Warner Bros. 23696
Blow it Out w/Tom Scott; Epic EK 46108

Charles "Sweet Charles" Sherrell
The CD of JB (Sex Machine and Other Soul Classics) w/James Brown; Polygram 825 714-2
The CD of JB II (Cold Sweat and Other Soul Classics) w/James Brown; Polygram 831 700-2
Star Time w/James Brown; Polygram 849 109-2, 849 110-2, 849 111-2, 849 112-2 (4 discs)

Kim Stone
Alternating Currents w/Spyro Gyra; MCA 5606 DIDX-388
Live in L.A. w/The Rippingtons; GRP 9718
Sahara w/The Rippingtons; GRP 9781

Neil Stubenhaus
Streamlines w/Tom Scott; GRP 9555
Every Step of the Way w/David Benoit; GRP 9558
Target w/Tom Scott, Atlantic 80106

Jamaaladeen Tacuma
Show Stopper; Gramavision GR 8301
Jukebox; Gramavision 18-8803
So Tranquilizin' w/Cosmetic; Gramavision 18-8310

Fred Thomas
The CD of JB (Sex Machine and Other Soul Classics) w/James Brown; Polygram 825 714-2
The CD of JB II (Cold Sweat and Other Soul Classics) w/James Brown; Polygram 831 700-2
Star Time w/James Brown; Polygram 849 109-2, 849 110-2, 849 111-2 & 849 112-2 (4 discs)

Gerald Veasley
Look Ahead; Heads Up 3016
Signs; Heads Up 3027

Verdine White
The Best of Earth, Wind & Fire, Volume I; Columbia 35647
The Best of Earth, Wind & Fire, Volume II; Columbia 45013
The Eternal Dance w/Earth, Wind & Fire; Columbia/Legacy C3K 52439 (3 discs)

Gary Willis
Dr. Hee w/Scott Henderson And Tribal Tech; Passport Jazz PJCD88030
Tribal Tech w/Scott Henderson/Gary Willis; Relativity 88561-1049-2
Face First w/Tribal Tech; Bluemoon R2 79190

Danny Wilson
Water Sign w/Jeff Lorber Fusion; Arista 8170

Freddie Washington
One Passion w/Michael Paulo; MCA 42295

Victor Wooten
Béla Fleck & The Flecktones; Warner Bros. 26124
Flight of the Cosmic Hippo w/Béla Fleck & The Flecktones; Warner Bros. 26562
Three Flew Over the Cuckoo's Nest w/Béla Fleck & The Flecktones; Warner Bros. 45328
UFO TOFU w/Béla Fleck & The Flecktones; Warner Bros. 45016

Various Artists
In Yo' Face: History of Funk, Vol. 1; Rhino 71431
In Yo' Face: History of Funk, Vol. 2; Rhino 71432
In Yo' Face: History of Funk, Vol. 3; Rhino 71433
In Yo' Face: History of Funk, Vol. 4; Rhino 71434
In Yo' Face: History of Funk, Vol. 5; Rhino 71435

ACKNOWLEDGMENTS

Thanks to everyone who helped me get this project off the ground. First, to the bass players, most of whom were in the midst of whirlwind touring schedules, who took the time to review my manuscript and put their "seals of approval" on *Funk/Fusion Bass:*

Verdine White: You just can't get more legendary than E.W.F! Your influence on bass players is profound. You're an inspiration to us all. Thanks so much.

Steve Bailey: It seems that every time I see you, you're involved in a zillion new projects (without giving up any of the old ones!). You are truly one of the most innovative and creative people I've ever known. Thanks. All the best.

Nathan East: Your time and your input are greatly appreciated. It's not every day I get a fax from Australia. Pretty neat! Thanks for everything.

Abraham Laboriel: What can I say? (What can anybody say?!) It's virtually impossible to turn on the radio or go to a movie without hearing your stunning musicianship on the bass. You're a class act. Thank you.

Francis "Rocco" Prestia: Every time I think I've got every T.O.P. disk, I manage to find another one! They're all great (and so are you!). Thanks, Rocco.

Victor Wooten: It's been an awfully long time since any bass player absolutely scared me to death with his playing (I was about seventeen...his name was *Stanleysomethingorother*...). I still haven't quite figured out exactly what you're doing or how you're doing it, but keep on doing it. It's great! Thanks.

Seeing a project like this to fruition also takes recording sessions, groove sessions, photo sessions, proofreaders, vinyl junkies, computer geeks, friends, family and, most definitely, a first-rate publishing outfit. Thanks to:

- Martin Liebman of the famous *Martin Liebman Music* studios, Farmington Hills, Michigan. If there's anything I like better than doing studio work, it's doing those late night sessions with you (and the pizzas, and the subs, and the chips, and the candy...). Thanks, also, for your ridiculously impeccable proofreading chops and all your comments and suggestions (even though I didn't use any of them! - I'm kidding, I'm kidding). Yo, bro!

- Mike "Friedbaum" Friedman. Thanks for all the time you spent with me on your drum kit, helping me get all those grooves and licks just right...And thanks for your insights...And thank for your musicianship...And thanks for your friendship...And hello to all the people you're telling right now, "Look! Here's my name! See? See?!!"

- The staff of the *Specs Howard School of Broadcast Arts, Inc.*, Southfield, Michigan. As day gigs go, I couldn't ask for a better one. By the way, I made...well...a few copies on the copy machine for "personal use." Thanks to Specs, Lisa and everyone else.

- Tom Profit. The abounding breadth of etymological erudition you possess pursuant to prose and rhetoric is most meritorious and estimable. Much beholden to you, man!

- Randy Z. You're an inexhaustible arsenal of always-fresh ideas and never-ending creativity. It's always a joy working with you. Thanks for all your time and help, Z-man!

- Dr. Jazz of *Dr. Jazz Operations*. Oak Park, Michigan. Well, Doc, thanks again for letting me browse through your seemingly endless library of LPs, CDs and all that other stuff you've got in your giant vault. The Discography in this book is significantly "beefed up," thanks to you. Call me any time you need a favor (except to help you move). Cheers!

- Murray Goldenberg of *Goldenberg Photography*, Southfield, Michigan. You do great work, Murr! You can hardly see any of my gray hairs. (Let's keep it our secret!) Thanks.

- Rey Sanchez. Though we don't live near each other any more, don't really see each other very often, haven't talked in a while (hey, man, give me a call!), you'll always be the one who got me into the book writing business. *Muchas gracias, amigo!*

- Dale Titus, bassist extraordinaire and writer par excellence (not to mention, all-around good guy). You always turn my "How's it going, Dale" into a "Hey, Jon! How can I help you?" and "Have you tried this one?" and "Have you called that one?" and "What else can I do for you?" You're a rare one, Dale and a good one. Thanks.

- Mike "Szechuan" and Jeff "Sushi" Green. Just a couple of good-ol' boys who help keep Southern California's reputation in tact! Same time next year?

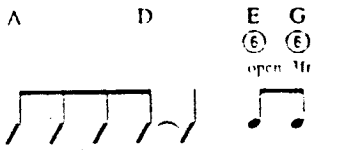
- John Cerullo, Jeff Schroedl, Karen Waldkirch and *everyone* at Hal Leonard Corporation. I couldn't be more proud to be associated with such a fine publishing company. Thank you all!

Special thanks to my son, Josh. You have a way of making me laugh at just about everything (and we sure know the opposite it true, too, don't we?). Keep grooving, boy!

The success of this book is to be shared by all the people mentioned here. Thank you all very, very much. Let's do another one!

NOTATION LEGEND

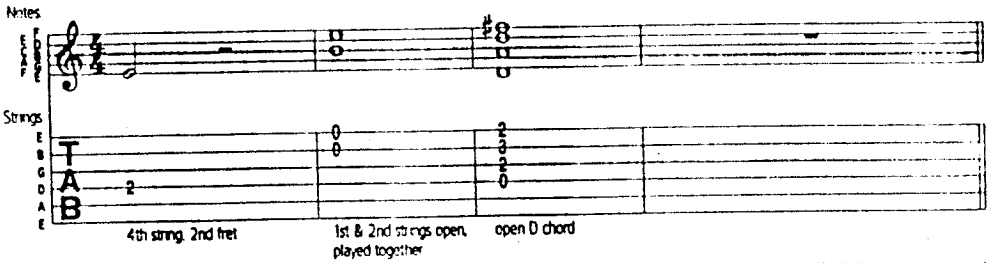
Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.



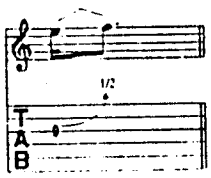
RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet:

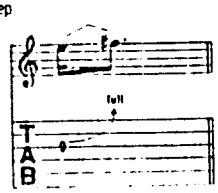
TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.



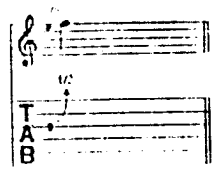
HALF-STEP BEND: Strike the note and bend up 1/2 step.



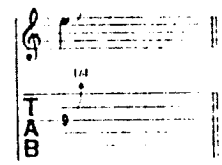
WHOLE-STEP BEND: Strike the note and bend up one step.



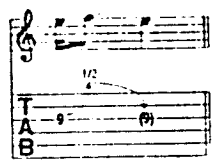
GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.



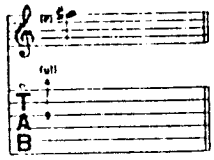
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



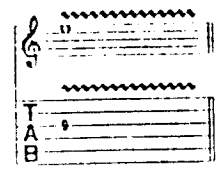
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



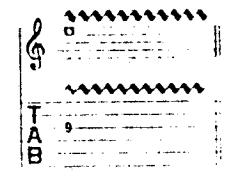
PRE-BEND: Bend the note as indicated, then strike it.



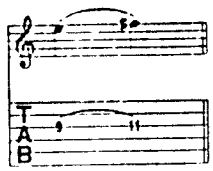
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



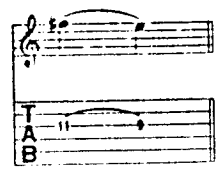
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



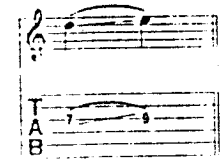
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



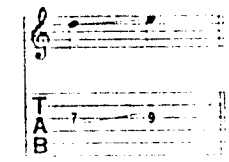
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



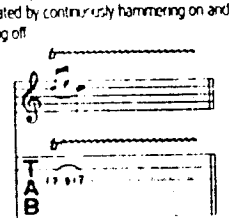
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



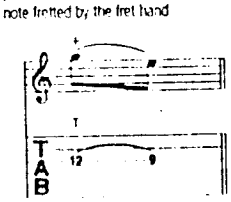
SHIFT SLIDE: Same as legato slide, except the second note is struck.



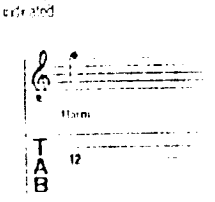
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



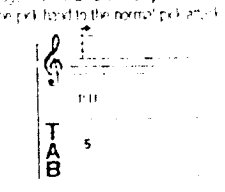
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



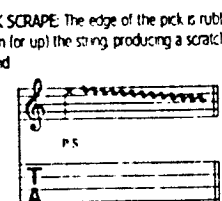
NATURAL HARMONIC: Strike the note while the fret hand lightly touches the string directly over the fret indicated.



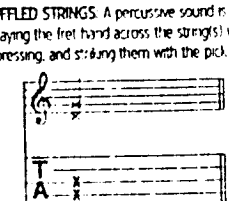
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



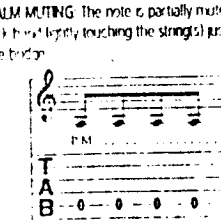
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



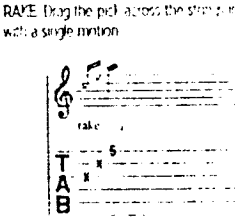
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



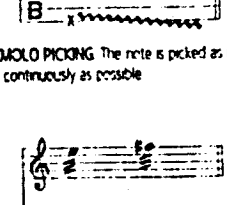
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



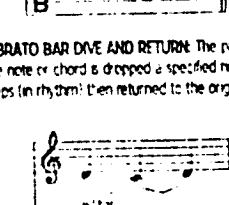
RAKE: Drag the pick across the strings indicated with a single motion.



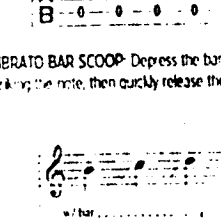
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



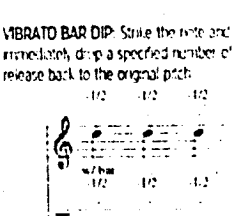
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



ABOUT THE AUTHOR

Jon Liebman holds a Bachelor of Music degree in Jazz Studies and Contemporary Media from Wayne State University in Detroit, and a Master of Music degree in Studio Music and Jazz from the University of Miami in Coral Gables, Florida. He has performed extensively throughout the world, playing electric and acoustic bass for everything from jazz gigs and club dates to national television shows and full-scale concerts at Madison Square Garden. He has also played in the pit orchestras of many Broadway shows, including *Ain't Misbehavin'*, *Into the Woods*, *Dreamgirls*, *Les Misérables* and *Phantom of the Opera*.

Jon has toured with jazz greats Cleo Laine and Buddy De Franco, and has played bass for The Fifth Dimension, The Coasters, The Drifters The Platters, The Chiffons, Billy Eckstine, Eartha Kitt, José Feliciano, Julio Iglesias and many others. He has also recorded numerous records, soundtracks, films and industrial shows, including several projects for Ford, General Motors and the NBA. Jon has also been a finalist in the jazz division of the International Double Bass Competition.

As a writer, Jon has been commissioned countless times to write arrangements for musical ensembles of all types and sizes. Two of his big-band arrangements have been performed on *The Tonight Show* and *The Late Show*. He has also worked as a music proofreader and copyist. In addition to ***Funk/Fusion Bass***, Jon is the author of ***Funk Bass*** and ***Stuart Hamm: The Bass Book***, both published by Hal Leonard Corporation.

Jon has spent time in California, as well, having been very active in the Los Angeles music scene as a performer and writer. Currently, Jon is the Director of the Specs Howard School of Broadcast Arts, Inc., in Southfield, Michigan.

ENDORSEMENTS

"***Funk/Fusion Bass*** is an enlightening and refreshing book. I recommend it highly."

Verdine White
Bassist with Earth, Wind & Fire

"A cornucopia of bass stuff! History, technique, musicality, groove...Guaranteed to 'fill the holes' in your playing!"

Steve Bailey
Bassist with The Rippingtons, David Benoit, Larry Carlton

"***Funk/Fusion Bass*** by Jon Liebman is a great spectrum of information. Easily understood and simply done. I really loved the emphasis on groove and foundation (that's our job!). Definitely worth picking up."

Francis "Rocco" Prestia
Bassist with Tower of Power

"It's not every day you find a book that addresses the most practical needs of the modern-day bassist. This is one of the most comprehensive publications dealing with the study of bass guitar on the market today. As serious bassists, we have a responsibility to stay on top (and bottom) of the development of our concept and technical skills. Therefore, I highly recommend this book. Enjoy!"

Nathan East
Bassist with Fourplay, Phil Collins, Eric Clapton

"There's a lot of good information in this book. Thanks, Jon, for your knowledge."

Victor Wooten
Bassist with Béla Fleck & the Flecktones

"The examples contained in this book are inspiring and above all, very enjoyable. I found myself completely lost and full of creativity with these ideas. I invite you to try and enjoy, too.

Abraham Laboriel
L.A. studio legend